

## CHAPTER

# INDIAN ARCHITECTURE



### Introduction

The word 'architecture' is derived from the Latin word 'tekton' which means builder. The science of architecture came into existence when early humans started building shelters to live in. Sculpture, on the other hand, is derived from Proto-Indo-European (PIE) root word 'kel' which means 'to bend'. Sculptures are small works of art, either handmade or with tools, and are more related to aesthetics than engineering and measurements.





### Differences between Architecture and Sculpture

Point of Difference	Architecture	Sculpture
Size and Scope	Architecture refers to the design and construction of buildings.	Sculptures are relatively small <b>three-dimensional</b> works of art.
Material Used	Uses a mixture of various types of materials such as stone, wood, glass, metal and sand.	A single piece of sculpture is usually made of a single type of material.
Principle	Involves <b>study of engineering</b> and engineering mathematics. It requires detailed and accurate measurements.	Involves creativity and imagination and may not depend as heavily on accurate measurements.
Example	Taj Mahal, Red Fort, etc.	Nataraja image, Dancing Girl, etc.



## Indian Architecture

The story of Indian art and architecture is a story of evolution. From the ancient Indus Valley Civilisation to the British rule, the buildings and sculptures have a narrative of their own. The emergence and decay of great empires, the invasion of foreign rulers who gradually became indigenous and the confluence of different cultures and styles are all reflected in the evolution of Indian architecture and sculpture.



### Architectural Features: An Indian Perspective

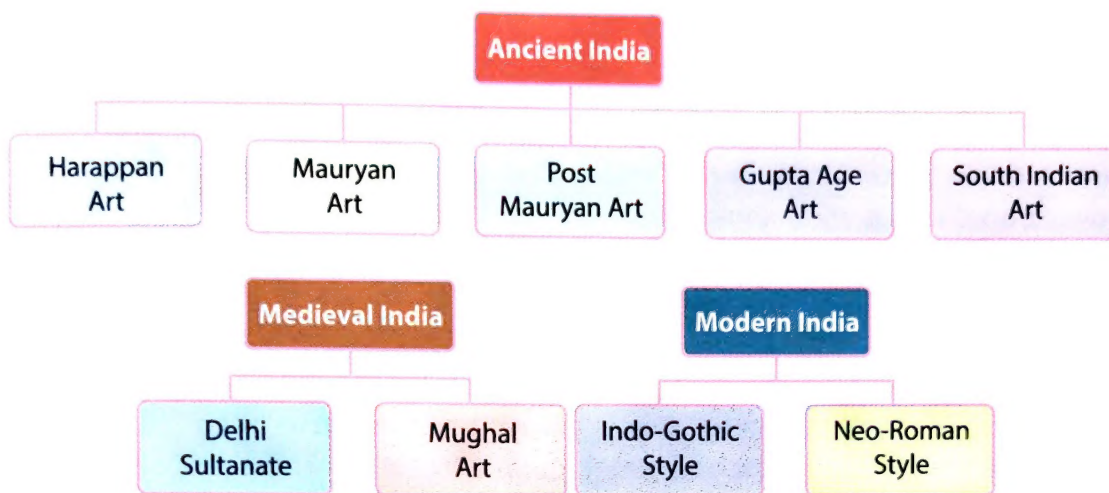
Different phases of development of a country in different eras are reflected in their architecture. Architectural structures of a region also reflect the inclination of the society towards its culture and tradition. Most of the art and architectural remains in India are religious in nature. Early temples of India included Deogarh in Uttar Pradesh and Nachna Kuthara temple in Madhya Pradesh, which are simple in structure. Rock-cut structures in India exhibit an impressive piece of ancient Indian art. Caves in India are linked with different religions and present the architectural differences between different styles. The vernacular styles of architecture carried out by local builders share many traits and exhibit the respective regional climates, locally available raw materials for construction and so forth. 'Iconography' is the identification of images based on certain symbols and mythological stories associated with them.

Ancient temples of Uttar Pradesh, Madhya Pradesh and Rajasthan are made of sandstone. Deogarh was built in the early sixth century CE. Temples of smaller dimensions have also been constructed over a period of time. A unique form of architecture also developed in the hills of Kumaon, Garhwal and Himachal. A strong Gandhara influence can be seen in Kashmir due to its proximity to Taxila and the North West Frontier.





## Classification of Indian Architecture



### Harappan Art and Architecture

A flourishing civilisation emerged on the banks of the river Indus in the second half of the third millennium BCE and spread across large parts of north-western and western India. This is what is known as the Harappan Civilisation or Indus Valley Civilisation (IVC). A marked feature of this ancient civilisation was the vivid imagination and artistic sensibilities exuded by the numerous **sculptures, seals, potteries and jewellery** found at the excavation sites. Harappa and Mohenjo-daro – the two major sites of this civilisation – are among the earliest and finest examples of **urban civic planning**. The planned network of roads, houses and drainage systems indicate the planning and engineering skills that developed during those times.

Some of the **important sites of the Indus Valley Civilisation** and their **archaeological findings** are as follows:

- **Harappa** in present-day Pakistan on the banks of River Ravi – two rows of *six granaries* with a big platform, stone symbol of lingam and yoni, mother goddess sculpture, wheat and barley in wooden mortar, dice, copper scale and mirror. Moreover, a sculpture of a dog chasing a deer in bronze metal, and a red sandstone male torso have been excavated. Coffin burial system has been found in Harappa only.
- **Mohenjo-daro** in present-day Pakistan on the banks of River Indus – the citadel, the great bath, the great granary, post-cremation burial, sculpture of a bearded priest, the famous bronze statue of the Dancing Girl and Pashupati seal. Unicorn motif is the most common motif in seals found in IVC. It has been found in large numbers in Mohenjo-daro.





- **Dholavira** in Gujarat – giant water reservoir, unique water harnessing system, stadium, dams and embankments, inscription comprising 10 large-sized signs like an advertisement board. It is the latest discovered IVC city. The site is locally known as **Kotada timba**. It was planned in **three divisions** – the middle town, the lower town and the citadel.
- **Lothal (Manchester of the Indus Valley Civilisation)** in Gujarat – important site for naval trade, and archaeological findings include a dockyard, rice husk, fire altars, painted jar, modern-day chess, terracotta figures of horse and ship, instruments for measuring 45, 90 and 180 degree angles, and practice of burial of cremated remains. The earliest evidence of cultivation of rice has been found here.
- **Rakhigarhi** in Haryana is considered to be the **largest site** of the Indus Valley Civilisation. Granary, cemetery, drains, terracotta bricks have been found here. It is called the **provincial capital** of the Harappan Civilisation. The site is situated in the Ghaggar River plain.
- **Ropar** is located on the banks of River Sutlej in Punjab, India – Dog buried with human in oval pit burials, copper axe. Ropar is the first Harappan site of independent India, as it was the first site to be excavated after independence.
- **Balathal and Kalibangan** in Rajasthan – bangle factory, toy carts, bones of camel, decorated bricks, citadel and lower town, fire altar. The Kalibangan site was discovered by **Luigi Pio Tessitori**.
- **Surkotada** in Gujarat – first actual remains of horse bones.
- **Banawali** in Haryana on the dried-up Saraswati river – toy plough, barley grains, lapis lazuli, fire altars, oval-shaped settlement, only city with radial streets and oval-shaped settlements. Banawali was excavated by R.S. Bisht in 1974. Later phase of the site represents the Bara culture, which is a subtype of late-Harappan culture.
- **Alamgirpur** in Meerut, Uttar Pradesh, on the banks of River Yamuna – Eastern-most site of the IVC. Major findings are broken blades made of copper, ceramic items and impression of a cloth on a trough.
- **Mehrgarh** in Pakistan, considered to be the precursor to the Indus Valley Civilisation. Pottery and copper tools have been found. It is a Neolithic archaeological site. The evidence of the oldest known lost-wax technique and earliest agricultural community are found here.
- **Chanhudaro (Lancashire of India)** located in present-day Pakistan – only Indus city **without a citadel**. Bead-making factory and use of lipsticks have been found. The site was first excavated by N. G. Majumdar in 1931 and then by a team led by Ernest John Henry Mackay in 1935–36.
- **Kot Diji** located in present-day Pakistan. Tar and figurines of animals and mother goddess have been excavated.



- **Sutkagandor** western most site of IVC, located in Pakistan. Bangles of clay have been found here.
- **Balu (Haryana)** various plant remains have been found. (earliest evidence of Garlic).
- **Daimabad (Maharashtra)** southern most site of IVC. Bronze sculptures including a Bronze Chariot had been discovered here.
- **Kerala-no-dhoro (Gujarat)** salt production centre during IVC.
- **Kot Bala (Pakistan)** earliest evidence of furnace.
- **Mand (Jammu and Kashmir)** Northern most site of IVC.

Other prominent sites of IVC include Mehrgarh (Pakistan), Desalpur (Gujarat), Pabumath (Gujarat), Rangpur (Gujarat), Shikarpur (Gujarat), Sanauli (UP), Kunal (Haryana), Karanpura (Rajasthan), Ganeriwala (Punjab), etc.

**Ports of IVC:** Lothal, Kaj, Kot Bala, Kuntasi, Rangpur, Surkotada etc.

**Some other important points:**

- The lapis-lazuli deposits have been found at Sar-e-Sang in **Badakhshan**, Afghanistan.
- Usage of cinnabar to produce lipstick has been found in **Chanhudaro**.
- Remains of a rhinoceros have been found in **Amri**.
- Evidence of **Sindoor-Naushero**.
- Specialised centres for making shell objects have been found in **Balakot**.

### Cholistan-Rohi Culture and Desert Forts

The Cholistan desert, or Rohi, is situated in the western part of the Thar desert and it was once lain on the bank of Hakra river. It was a part of the Indus Valley culture and settlements existed from around 4000 BC to around 600 BC.

Several remarkable surviving medieval forts have been found in Cholistan desert, landscape and Derawar fort is the one such surviving example. Derawar fort was constructed in the 9th c. by Rajput ruler Rai Jajja Bhatti. Most of the mature Harappan sites in Cholistan had been abandoned around 1800 BC.

### Shikaripura Ranganatha Rao (1922–2013)

*Dr. S. R. Rao was an eminent Indian archaeologist who discovered several Harappan sites including Lothal (1957) and Bet Dwarka in Gujarat. He compared the Indus script with the **Phoenician Alphabet**. Rao also led the excavations at several crucial historical sites including Rangpur, Hanur, Aihole, etc.*



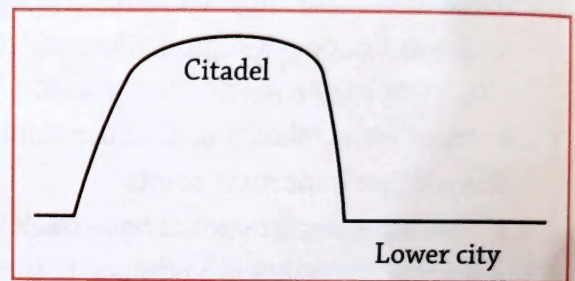


## Architecture in the Harappan Civilisation

The remains of Harappa and Mohenjo-daro reveal a remarkable sense of town planning. The towns were laid out in a **rectangular grid pattern**. The roads ran in north-south and east-west direction and cut each other at **right angles**.

Mainly **three types of buildings** have been found in the excavation sites – *dwelling houses*, *public buildings* and *public baths*. The Harappans used **burnt mud bricks** of standardised dimensions for the purpose of construction. Many layers of well-baked brick were laid out and then joined together using **gypsum mortar**.

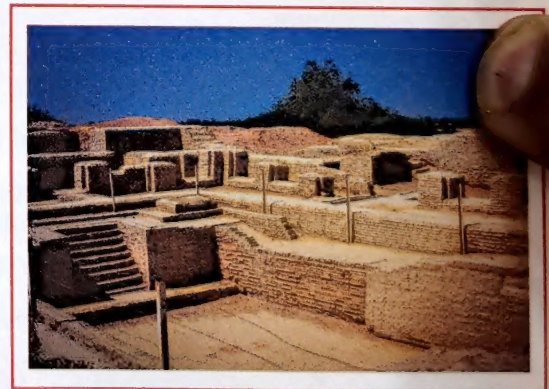
The city was divided into two parts – an **upraised citadel** and the **lower part** of the city. An **upraised citadel** in the *western part* was used for constructing buildings of large dimensions, such as *granaries*, *administrative buildings*, *pillared halls* and *courtyard*. Some of the buildings in the citadel might have been the *residence of the rulers* and *aristocrats*. However, Indus Valley Civilisation sites do not have large monumental structures such as temples or palaces for rulers unlike the Egyptian and Mesopotamian Civilisation. The granaries were intelligently designed with strategic air ducts and raised platforms which helped in storage of grains and protection from pests.



Citadel and Lower City

An important feature of the Harappan cities is the prevalence of **public baths**, which indicate the importance of ritualistic cleansing in their culture. These baths also had an array of *galleries* and *rooms* surrounding them. The most famous example of a public bath is the '**Great Bath**' in the excavated remains of Mohenjo-daro.

In the **lower part** of the city, small one-roomed houses have been found which might have been used as quarters by the *working-class people*. Some of the houses have stairs which indicate they might have been *double storied*. Most buildings have private wells and properly ventilated bathrooms.



The Great Bath at Mohenjo-daro

The most striking feature of the Harappan Civilisation is the **advanced drainage system**. Small drains ran from each house and were connected to larger drains running alongside the main roads. The drains were *covered loosely* to allow regular cleaning and maintenance. **Cesspits** were placed at regular intervals. The importance placed on *hygiene* – both personal and public – is quite impressive. Presence of wells has also been observed at many sites.



*Many scholars argue that the Mesopotamian people of the Tigris–Euphrates Valley called the Indus Valley Civilisation as 'Meluha'. Many Indus Valley seals have been found in Mesopotamia.*

## Pre-historic Cultures of India

### Cemetery H Culture

The Cemetery H culture was situated around 'Cemetery H' site of Punjab region. It was a Bronze Age culture and dated from about 1900 BC to 1300 BC. It has been regarded as a regional form of the later phases of the Indus Valley Civilisation. This culture is characterised by the cremation of human remains, distinctive burial practices, reddish pottery, cultivation of rice, etc.

### Painted Grey Ware (PGW) Culture

It is an Iron Age culture, dated around c. 1200 to 600–500 BCE. It was situated in the western Gangetic plain and the Ghaggar-Hakra valley. The PGW culture is characterised by grey pottery with geometric black patterns, village and town settlements, domestication of horses, ivory-working, etc.

### Northern Black Polished Ware (NBPW) Culture

NBPW is an urban culture of the Iron Age, dated from around c. 700 BCE to 200 BCE. NBPW sites included Taxila, Delhi (ancient Indraprastha), Vaishali, Ujjain, Chandraketugarh of West Bengal, etc.

### Ochre Coloured Pottery (OCP) Culture

OCP Culture is a rural Bronze Age culture of the Indo-Gangetic Plain, characterised by agricultural settlements and dated 2000–1500 BCE. OCP culture contemporary to the Indus Valley civilisation and characterised by Black-and-Red ware (BRW) pottery with designs.

### Ahar Culture

Ahar culture (also known as the Banas culture) is a Chalcolithic settlement on the banks of Ahar River in Rajasthan. It is dated from c. 3000 BCE to 1500 BCE. This pre-historic site is also known as Tambavati.

### Kayatha Culture

**Kayatha** is an archaeological site of Chalcolithic period. It is situated in Madhya Pradesh on the banks of Choti-Kali Sindh river. The **Kayatha culture was discovered** by S. Wakankar in 1964. The site is more than 4,000 years old.



### Malwa Culture

The **Malwa culture** is a predominant chalcolithic culture of Malwa region. The main sites included Maheshwar, on river Narmada. Maheshwar was identified with the ancient Mahishmati of the Puranas, Navdatoli, Nagda, Eran, etc. The Malwa culture is dated about 1900–1400 BCE.

### Jorwe Culture

The **Jorwe culture** is one of the most important chalcolithic cultures of Maharashtra. The early phase of Jorwe culture is dated to about c. 1400–1000 BCE. The culture was discovered in 1950. The important centres of Jorwe culture included Inamgaon in the Bhima valley, Prakash in the Tapi valley, Daimabad in the Pravara Godavari valley, etc.

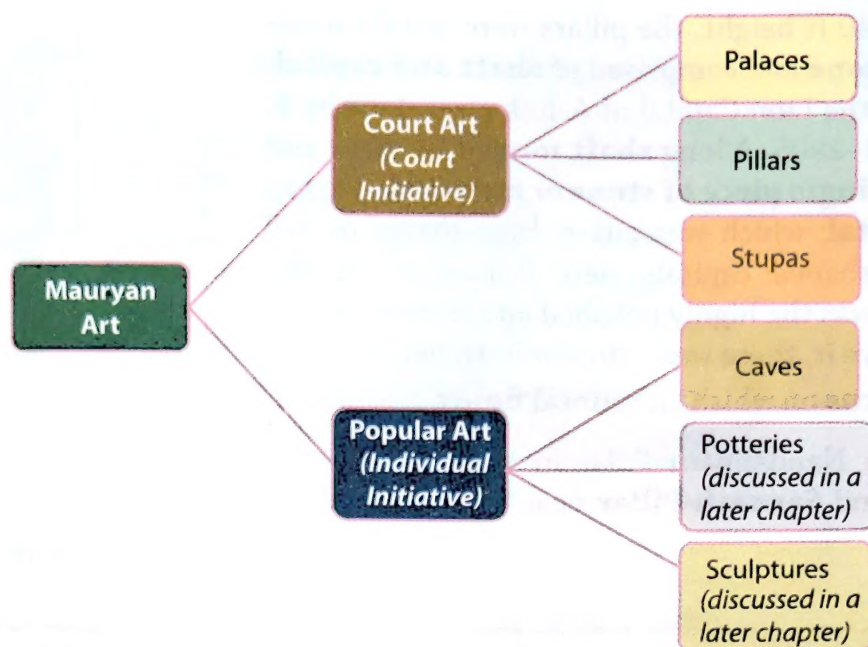
### Porunai/ Thamirabarani Civilisation

The Porunai or Thamirabarani river is mentioned many times in Sangam literature. The Porunai river is a perennial river of Tamil Nadu and finds place in Tolkappiam and Puranaanooru. The river meets the Gulf of Mannar at the location of **Korkai** port. Korkai was an important port of Pandyan Kingdom and famous for the export of pearls. Carbon dating analysis has been done for rice and soil found in Sivakalai in Thoothukudi district of Tamil Nadu at the Beta Analytic Testing Laboratory in Miami and it has been found that the rice and soil are dated back to **1155 BCE**, i.e., they were nearly 3,200 years old.

### Mauryan Art and Architecture

With the advent of *Buddhism* and *Jainism*, which were part of the Shramana tradition, the religious and social scenario of the Gangetic valley began to undergo change. As both the religions were opposed to the 'varna' and 'jati' system of the Vedic age, they gained patronage of the **Kshatriya rulers** who had grown wary of brahmanical supremacy. As the Mauryas established their power, a clear demarcation can be seen of architecture and sculpture developed under state patronage and those that were developed by individual initiative. Thus, Mauryan art can be classified as follows:





### Court Art

The Mauryan **rulers** commissioned a large number of architectural works for political as well as religious reasons. These works are referred to as Court Art.

#### ☀ Palaces

The Mauryan Empire was the first powerful empire to come to power in India. The capital at **Pataliputra** and the archaeological sites at **Kumrahar** and Bulandibagh near Patliputra (present Patna in Bihar), were excavated, which reflect the splendour of the Mauryan Empire. The excavated Patliputra capital shows **Greek influence** in the Indian art. At Kumrahar, the remains of a palace have been excavated. The palace of Chandragupta Maurya was inspired by the Achaemenid palaces at Persepolis in Iran. **Wood** was the principal building material. *Megasthenes* described the palace as one of the greatest creations of mankind.



Site of Palace at Kumrahar

Similarly, *Ashoka's Palace at Kumrahar* was a massive structure. It had a high central pillar and was a three-storey wooden structure. The palace walls were decorated with carvings and sculptures.

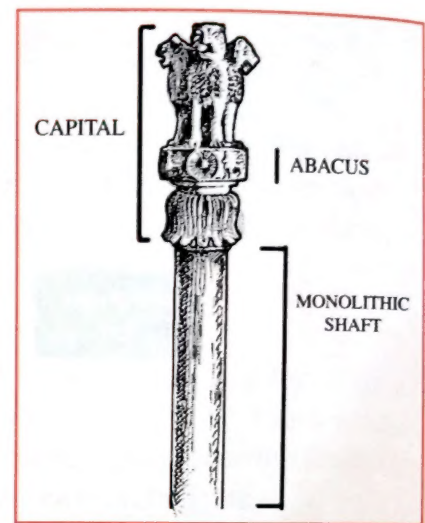
#### ☀ Pillars

During the reign of Ashoka, the inscription on pillars – as a symbol of the state or to commemorate battle victories – assumed great significance. He also used pillars to propagate imperial sermons as well.



On an average of 40 ft height, the pillars were usually made of **chunar sandstone** and comprised of **shaft and capital**. The excavation of the Lion Capital of Ashoka was done by **F. O. Oertel** in 1904–1905. A long **shaft** formed the base and was made up of a **single piece of stone** or **monolith**. On top of it lay the **capital**, which was either *lotus shaped* or *bell shaped*. The bell-shaped capitals were influenced by the Iranian pillars, as was the highly polished and lustrous finish of the pillars. Above it, there was a *circular or rectangular base* known as the **abacus** on which an **animal figure** was placed.

**Examples:** Lauria Nandangarh Pillar in West Champaran district of Bihar and **Sarnath Pillar** near Varanasi in Uttar Pradesh.



Basic Structure of Ashokan Pillar

### National Emblem

The abacus and the animal part of the Sarnath pillar forms the official **national emblem** of India, and it was adopted as the same on 26 January 1950. In the abacus of the Sarnath pillar, four animals are shown representing four directions – **a galloping horse** (west), **an elephant** (east), **a bull** (south) and **a lion** (north). The animals seem to follow each other turning the wheel of existence till eternity.

The Elephant depicts the dream of Queen Maya, where a white elephant enters her womb. The Bull depicts the zodiac sign of Taurus, the month in which Buddha was born. The Horse represents the horse Kanthaka, which Buddha is said to have used for leaving his princely life. The Lion shows the attainment of enlightenment.

In the National Emblem of India, the words **Satyameva Jayate** from **Mundaka Upanishad**, meaning 'Truth Alone Triumphs', are inscribed below the abacus in **Devanagari script**. The Capital is crowned by the Wheel of the Law (**Dharma Chakra**).

The four Lions symbolise Buddha spreading Dharma in all directions. It was built in the commemoration of the first sermon by Buddha known as Dharmachakrapravartana.



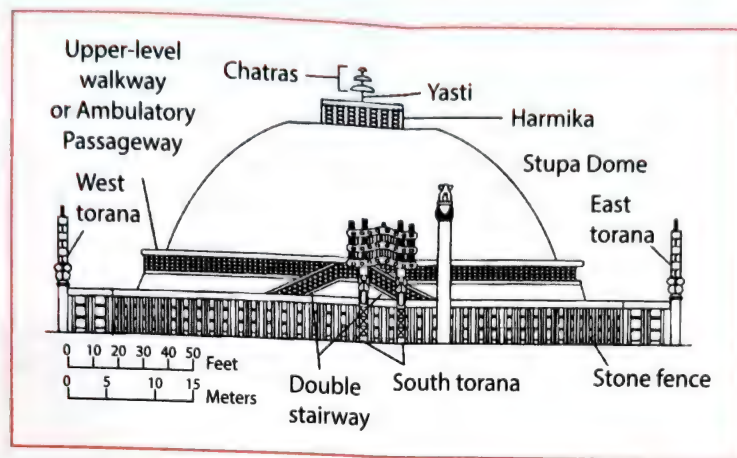
### Stupa

Stupas were *burial mounds* prevalent in India from the Vedic period. It is a conventional representation of a funeral cumulus in which relics and ashes of the dead were kept. During the period of Ashoka, the art of stupas reached its climax. Almost 84,000 stupas were erected during his period.

Although a Vedic tradition, stupas were popularised by the Buddhists. After the death of Buddha, nine stupas were erected. Eight of them had the relics of Buddha at their medhi while the ninth had



the pot in which the relics were originally kept. A basic diagram representing the various parts of a stupa is given below.



Basic structure of a stupa with different parts

The **core of the stupa** was made of unburnt brick while the outer surface was made by using burnt bricks, which were then covered with a thick layer of plaster. The **medhi** and the **toran** were decorated by wooden sculptures. Devotees walk around the pradakshina patha or open ambulatory passageway as a token of worship.

**Examples:** **Sanchi Stupa** in the Raisen district of Madhya Pradesh is the most famous of the Ashokan stupas. **Piprahwa stupa** in Uttar Pradesh is the oldest one. **Deur kothar** (in Madhya Pradesh) is another location, known for its Buddhist stupas and credited to the Mauryan emperor Ashoka. The six line Brahmi inscription on the Deur kothar pillar is believed to be the **earliest evidence of the historic Buddha**.

- The location of the nine stupas built after the death of Buddha are Rajagriha, Vaishali, Kapilavastu, Allakappa, Ramagrama, Vethapida, Pava, Kushinagar and Pippalivana.
- **Ayaka pillar** – one of five pillars usually erected on the four cardinal directions of a Buddhist stupa. It is a prominent feature of Buddhist stupas at Amaravati in present-day Andhra Pradesh.

### Kanaganahalli

It is an important Buddhist site, situated in Kalaburagi district of Karnataka on the left bank of the river Bhima. The impact of the Amaravati School of Art is reflected on sculptural and architectural forms of Kanaganahalli. Portrait slab sculpture/relief of Mauryan emperor Ashoka with inscription – 'Ranyo Ashoka' (King Ashoka) written in Brahmi has been found here. The remains of Maha Stupa have also been excavated at the site. The remains of this excavation site can be dated between the 1st century BC to the 3rd century AD.



### Differences between Ashokan Pillars and Achaemenian Pillars

Basis	Ashokan Pillars	Achaemenian (Iranian) Pillars
Composition	The shafts of the Ashokan pillars were <b>monolithic</b> , i.e., they were inscribed from a single piece of stone (mainly chunar sandstones).	The shafts of Achaemenian pillars were made up of various pieces of sandstone cemented together.
Location	The Ashokan pillars were <b>independently erected</b> .	The Achaemenian pillars were generally attached to state buildings.

### Popular Art

Apart from the royal patronage, cave architecture, sculpture and pottery took the expressions of art by **individual effort**. These were grouped together as popular forms of art and architecture.



### Cave Architecture

This period saw the emergence of rock-cut cave architecture. During the Mauryan period, these caves were generally used as **viharas**, that is living quarters, by the Jain and Buddhist monks. While the early caves were used by the ajivika sect, later, they became popular as Buddhist monasteries. The caves during the Mauryan period were marked by a **highly polished finish** of the interior walls and **decorative gateways**.

**Example:** Barabar and Nagarjuni caves in Bihar were formed during the time of Ashoka and his grandson Dasharatha and dates back to the 3rd century BC.



Decorated Entrance to Barabar Caves

### Nasik Caves

It is a group of 23 Buddhist caves, also known as '**Pandav Leni**' or '**Trirashmi Leni**'. They were perhaps carved between the 1st century BC and 3rd century AD and belong to the Hinayana period. However, later, the influence of the Mahayana sect can also be found in these caves. Under the Hinayana sect, Buddha's presence is indicated through the use of **motifs and symbols** like a throne and footprints. And later, the idols of Buddha were also carved inside these caves representing the influence of Mahayana Buddhism. The site also depicts an excellent **system of water management** indicated through the presence of water tanks carved out of solid rocks.

Cave No. 3 at Nasik is the most important cave which is known as **Gautamiputra vihara (c. 150 CE)**. Cave No. 3 was dedicated to the Buddhist Sangha during the reign of Vasishthiputra Pulumavi (Satavahana king).



### Mauryan Polish

Highly finished, glossy polish is an important feature of the Mauryan art, architecture and sculptures. Highly polished surfaces with extraordinary precision can be seen in all art works. Mauryan polish can be found in Barabar caves, Didarganj Yakshi, Ashokan pillars and many other architectures and sculptures.

Mauryan polish can also be seen in statues like Lohanipur torso (Mauryan and Kushan periods), the Masarh lion, the Diamond throne of Bodhgaya, etc. But, the polishing techniques were abandoned after the Mauryan period due to the high costs associated with this kind of polishing.

### Post Mauryan Art

After the decline of the Mauryan Empire in the **2nd century BC**, small dynasties sprang up in various parts of India. Among them, the **Shungas, Kanvas, Kushanas** and **Shakas** in the north and **Satavahanas, Ikshavakus, Abhiras** and **Vakatakas** in southern and western India gained prominence. Similarly, the religious scene saw the emergence of Brahmanical sects such as the *Shaivites, Vaishnavites* and *Shaktites*. The art of this period started reflecting the changing socio-political scenario as well. The architecture in the form of rock-cut caves and stupas continued, with each dynasty introducing some unique features of their own. Similarly, different schools of sculpture emerged, and the art of sculpture reached its **climax** in the post-Mauryan period.

#### Architecture



#### Rock-cut Caves

The construction of rock caves continued as in the Mauryan period. However, this period saw the development of **two** types of rock caves – **Chaitya** and **Vihara**. While the Viharas were **residential halls** for the Buddhist and Jain monks and were developed during the time of the Mauryan Empire, the Chaitya halls were developed during this time. They were mainly quadrangular chambers with flat roofs and were used as **prayer halls**. The caves also had open courtyards and stone screen walls to shield from rain. They were also decorated with human and animal figures.

**Examples:** Karle Chaitya and Ajanta Caves.



#### Udayagiri and Khandagiri Caves, Odisha

They were constructed under the Kalinga King Kharavela in the 1st–2nd century BC near modern-day Bhubaneswar. The cave complex has both artificial and natural caves. They were possibly carved out as residence of **Jain monks**. There are 18 caves in Udayagiri and 15 in Khandagiri.

Udayagiri caves are famous for the **Hathigumpha inscription** (Hathigumpha – cave number 14) which is carved out in **Brahmi script**. The inscription starts out with '**Jain Namokar Mantra**' and highlights various military campaigns undertaken by King Kharavela.

**Ranigumpha cave in Udayagiri** is double-storied and has some beautiful sculptures. Other caves of Udayagiri included Bajaghara Gumpha, Chota Hathi Gumpha, Mancapuri and Swargapuri Gumpha, Ganesha Gumpha, Rasui Gumpha, etc.

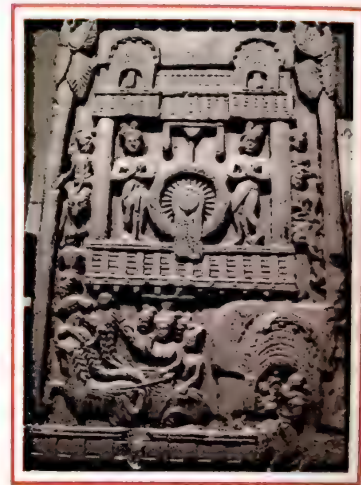


## Stupas

Stupas became *larger and more decorative* in the post-Mauryan period. Stone was increasingly used in place of wood and brick. The Shunga dynasty introduced the idea of torans as beautifully decorated gateways to the stupas. The torans were intricately carved with figures and patterns and were evidence of **Hellenistic influence**.

**Examples:** **Bharhut stupa** in Madhya Pradesh and the toran at Sanchi Stupa in Madhya Pradesh. Bharhut stupa was discovered by Sir Alexander Cunningham in **1873**. The major donor for the Bharhut stupa was **Vatsiputra Dhanabhuti** (a 2nd or 1st-century BC Buddhist king in central India). An epigraph on a pillar of the gateway of the Bharhut stupa mentions '**Suganam Raje**', which may mean 'during the rule of the Shungas or Sughanas'.

One inscription above a relief in Bharhut mentions the '**Tikutiko Chakamo**'. It refers to 'Three-pointed Wheel'. The scene depicts seven elephants and one three-headed serpent with two lions. It indicates their devotion to this Wheel of the Law.



Remnants of a stone pillar with carvings from Bharhut stupa, Madhya Pradesh



## Gupta Age

The emergence of the Gupta Empire in the 4th century AD is often hailed as the '**Golden Age of India**'. While the earlier Gupta rulers were Buddhists and continued the traditions of Buddhist architecture, temple architecture came to the forefront under the patronage of the Hindu rulers of the later Gupta phase. Temple architecture reached its **climax** during this period. Similarly, Buddhist and Jain art also reached its peak during the Gupta Age.

The Gupta rulers, especially in the later phase, were Brahmanical rulers. However, they showed exemplary tolerance for all other religions. **Three principal deities** worshipped were – *Vishnu* in the northern and central part of India, *Shiva* in the southern part and *Shakti* in the eastern part of India as well as in the Malabar Coast or south-west part of India.

## Architecture

### Caves

During the Gupta period, architectural development of the caves remained constant. However, the use of **mural paintings** on the walls of the caves became an added feature. Some of the finest examples of mural paintings can be found in the caves of Ajanta and Ellora.



### Ajanta Caves

Ajanta is a series of rock-cut caves in the Sahyadri ranges on Waghora river near **Aurangabad** in Maharashtra. There are a total of **29 caves** there of which 25 were used as Viharas or residential caves while 4 were used as Chaitya or prayer halls. The caves were developed in the period between 200 BC and 650 AD probably.



The Ajanta caves were inscribed by the Buddhist monks, under the patronage of the Vakataka kings – Harishena being a prominent one. The figures in these caves were made using **fresco painting** technique and demonstrate considerable naturalism. The colours were obtained from local vegetation and minerals. The **outlines** of the paintings were done in *red colour* and then the inside was painted. Cave 16 is one of the most elegant specimens of cave architecture.



The Dying Princess, Ajanta (Cave 16)

The paintings are generally *themed* around **Buddhism** – the life of Buddha and Jataka stories. Of the 29 caves, 5 were developed during the Hinayana phase while the remaining 24 were developed during the Mahayana phase of Buddhism. Reference of the Ajanta caves can be found in the travel accounts of Chinese Buddhist travellers Fa Hien and Hiuen Tsang.

#### Some prominent sculptures of Ajanta Caves are:

- Mahaparinirvana of Buddha in Cave 26
- Naga king and his consort in Cave 19

Among the important patrons of Ajanta were Varahadeva (Prime Minister of the Vakataka king, Harishena), Upendra Gupta, Buddhahadra and Mathuradasa.

#### Technique of Painting

The paintings were done using the *Fresco method*. It involved a three-step technique:

- A layer of clay, mixed with cow dung and rice husk was applied on the surface of the rock.
- A coating of lime plaster was then applied on the top of it.
- Colours and pigments were then applied on the **moist surface**. This allowed the pigments to seep in and create a lasting image on the rock surface.

**Examples:** Dying princess, Flying apsara, etc.

**FRESCO:** A technique of mural painting executed upon freshly laid or wet lime plaster. It is closely associated with Italian Renaissance painting.

#### Ellora Caves

Ellora caves are another important site of cave architecture. It is located nearly 100 km away from the Ajanta Caves. It is a group of 34 caves – 17 Brahmanical, 12 Buddhist and 5 Jain. These



set of caves were developed during the period between the **5th and 11th centuries AD** (newer as compared to the Ajanta Caves) by various guilds from Vidarbha, Karnataka and Tamil Nadu. Hence, the caves reflect a natural diversity in terms of theme and architectural styles.

Caves 1–12: Buddhist

Caves 13–29: Hindu

Caves 30–34: Jain (Digambara sect)

The Hindu and Buddhist caves were predominantly constructed by the **Rashtrakuta dynasty** and Jain caves by the **Yadava dynasty**.

Some of the prominent caves in Ellora are the following:

- ☀ Cave 10 is a Buddhist Chaitya cave known as Visvakarma Cave or Carpenter's Cave. Buddha is seated in Dharmachakra Mudra here with the Bodhi tree carved at his back.
- ☀ Cave 12 (also known as Teen Taal) is the largest monastic cave in Ellora. It is a three-storeyed Buddhist cave. One of the panels here depicts a row of seven **Manushi Buddhas**. The second panel shows seven Dhyani Buddhas.
- ☀ Cave 14 is themed '**Raavan ki Khai**' (dedicated to Lord Shiva, Lord Vishnu, goddess Durga and Lakshmi).
- ☀ Cave 15 is the Dashavatara Temple.
- ☀ Cave 16 is the **Kailasha Temple** dedicated to Lord Shiva. It was developed under the patronage of Rashtrakuta king **Krishna I** and was carved out of a **monolith**, and even has a courtyard. In Cave 16, there is also a sculpture on the wall of Kailasha Temple depicting **Ravana shaking Mount Kailasha**. It is considered one of the **masterpieces of Indian sculpture**. The scene expresses the unlimited power of true knowledge.
- ☀ Cave 29 is **Dhumar Lena** which seems to **replicate the famous Elephanta Cave**, thereby suggesting a connection between the Ellora and the Kalachuris.
- ☀ Rameshwar Lena Cave 21
- ☀ Two famous Jain caves are Indra Sabha (Cave 32) and Jagannath Sabha (Cave 33).



Ravana shaking Mount Kailasha

**Atiriktanga-Bhairava:** It is a skeleton form of the representation of Lord Shiva, repeatedly found in the Ellora caves.

### ☀ Bagh Caves

Located on the bank of Baghni river in the Dhar district of Madhya Pradesh, it is a group of **nine Buddhist caves** developed around the **5th–6th century AD**. It is architecturally very similar to the Ajanta Caves. The most significant cave here is **Rang Mahal** (Cave 04). Mural paintings in the



Bagh caves are more materialistic rather than spiritualistic.

### Junagadh Caves

These are Buddhist caves located in the Junagadh district of Gujarat. In place of caves, three different sites can be found: (1) Khapra Kodiya, (2) Baba Pyare and (3) Uparkot. A unique feature of the Junagadh caves is the presence of a 30–50-ft-high citadel known as '**Upar Kot**' in front of the prayer hall.

### Mandapeshwar Caves

Located in Borivalli near Mumbai and also known as Montperir Caves, it was developed in the late Gupta period as a **Brahmanical cave**. However, it was later **converted into a Christian cave**. The remains of the site include sculptures of Nataraja, Sadashiva and Ardhanarishvara. The church and its graveyard are situated above the cave precincts.

### Udayagiri caves *(not to be confused with Udayagiri-Khandagiri Caves in Odisha)*

It is located in Vidisha, Madhya Pradesh. Created in the early 5th century AD under the patronage of Chandragupta II, it is famous for having numerous **sculptures** on the hill walls. The **sculpture of Varaha** or the **boar incarnation of Vishnu** is notable. The caves have **one of the earliest Hindu sculptures**. It also has caves dedicated to Shiva, Narasimha (half-lion, half-man), Narayana (resting Vishnu) and Skanda.



Varaha Avatar (Cave No. 5)

### Some Other Rock-Cut Caves

- **Elephanta Cave:** 2nd century BC, Maharashtra, collection of cave temples predominantly dedicated to Shiva, Sadasiva – Trimurti sculpture, UNESCO World Heritage site.
- **Bhaja Cave:** 22 rock-cut caves of around 2nd century BC relating to early Buddhist Schools, near Pune in Maharashtra, Stone carving of women playing **Tabla** (a percussion instrument) found in one of the caves.
- **Karla Cave:** 2nd century BC–5th century AD, Maharashtra, one prominent cave architecture here is Grand Chaitya Hall in Cave 8, Mahasamghika sect (Buddhism).
- **Bedse Cave:** 1st century BCE, Maharashtra, Buddhist tradition, two main caves (chaitya and vihara).
- **Jogeshwari Cave:** 520–550 AD, Maharashtra, Mahayana Buddhist architecture, idols of Dattatreya, Hanuman and Ganesha on the walls.

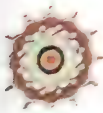


- **Kanheri Cave:** 1st–10th century AD, Maharashtra, Buddhist sculptures in the forests of the Sanjay Gandhi National Park; walls were carved with reliefs of Buddha and Bodhisattvas.
- **Pitalkhora Caves:** 14 rock-cut Buddhist caves comprising Chaityas and Viharas, of around third century BC, located in the Satmala range of the Western Ghats of Maharashtra.
- **Kondivite Caves (also known as Mahakali Caves):** 19 rock-cut Buddhist caves built between 1st century BC and 6th century AD, comprising of Chaityas and Viharas, and located in Mumbai, Maharashtra.
- **Kondana Caves:** 16 rock-cut Buddhist caves comprising Chaityas and Viharas, and located in Maharashtra. The construction on wooden pattern is notable here.
- **Varaha Cave Temple:** Late 7th century AD, Mamallapuram – Tamil Nadu, The relief of Vishnu as Varaha lifting Bhudevi, Vishnu as Trivikrama, UNESCO World Heritage site (1984).
- **Chittanavasal Cave:** 2nd century BC–900 AD, Tamil Nadu, Excellent cave painting, mainly related to Jainism.
- **Aihole:** 6th–12th century AD, Karnataka, Hindu-Jain-Buddhist Temple. Ravanaphadi is one of the oldest rock-cut cave temples in Aihole.
- **Badami Cave Temple:** 6th–8th century AD, Karnataka-Malaprabha River valley, Hindu and Jain cave temples, Rock-cut architecture of the Chalukya Kingdom.
- **Bhimbetka or Bhimbetka Rock Shelter:** More than 15,000 years old, Madhya Pradesh, 750 rock shelters, 550 million years old Dickinsonia fossils, UNESCO World Heritage site, the earliest traces of human life in India, evidence of the Stone Age. This cave was discovered by V. S. Wakankar in 1957.
- **Son Bhandar Cave:** 3rd or 4th century BC, Bihar, belonged to the Jains.
- **Barabar Caves:** 322 BC–185 BC, Bihar, oldest surviving rock-cut cave in India, Ashokan inscriptions, used by ascetics of the Ajivika Sect and founded by Makkhali Gosala. Barabar Hills embraces the cluster of four caves, together called Barabar Caves. These four caves are **Lomas Rishi Cave, Sudama Cave, Vishwakarma Cave, and Karan Chaupar Cave**. This cluster of Barabar Caves lies around 40 km from Bodh Gaya in Bihar.

### Stupas

The Gupta age saw a decline in the development of stupas. However, **Dhamek Stupa at Sarnath** near Varanasi is a fine example of a stupa developed during this period. It is marked as a spot where Buddha gave his first sermon.





## Temple Architecture

Temple architecture, with the development of a square sanctum and a pillared portico emerged during the Gupta period. There was a gradual progression from the flat-roofed, monolithic temples in the initial stages to the sculptured 'shikhara' in the later years. The progression can be distinguished into **five** stages:



### First Stage

The features of the temple that developed during this phase are:

- The temples had a **flat roof**.
- The temples were **square** in shape.
- The portico was developed on **shallow pillars**.
- The entire structure was built on a **low platform**.

**Example:** Temple 17 at Sanchi (MP).



Temple No. 17, Sanchi



### Second Stage

The temples built during this phase continued most of the features of the earlier phase. However, the **platforms were higher or upraised**. Some instances of **two-storeyed temples** have also been found. Another important addition of this phase was a **covered ambulatory passageway** around the sanctum sanctorum or *garbhagriha*. The passageway was used as a *pradakshina* path.

**Example:** Parvati temple at Nachna Kuthara in Madhya Pradesh.



### Third Stage

This stage saw the emergence of **shikharas** in place of a flat roof. However, they were still quite low and almost square, that is curvilinear. **Panchayatana style** of temple making was introduced.

In the **Panchayatana style** of temple making, there were **four subsidiary shrines** along with the temple of the principal deity. The main temple was square with an elongated mandap in front of it, giving it a rectangular shape. The subsidiary shrines were placed opposite to each other on either side of the mandap, giving the ground plan a **crucified shape**.

**Examples:** Dashavatara temple at Deogarh (Uttar Pradesh) and Durga temple at Aihole (Karnataka).



Dashavatar Temple, Deogarh



### Fourth Stage

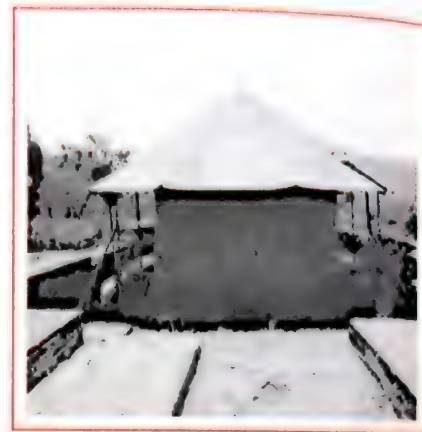
The temples of this stage were almost similar except that the main shrine became more *rectangular*.

**Example:** Ter temple in Maharashtra.

### Fifth Stage

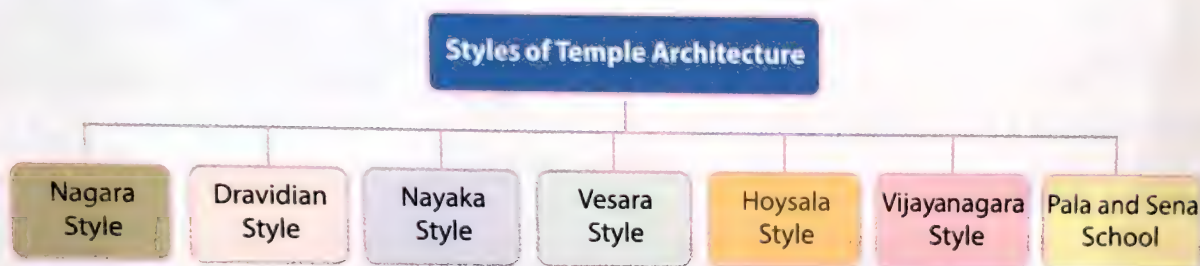
In this stage, *circular temples* with *shallow rectangular projections* were introduced. Rest of the features of the previous phase continued.

**Example:** Maniyar Math at Rajgir (Bihar).



Maniyar Math, Rajgir

### Styles of Temple Architecture



The basic form of a Hindu temple comprises the following:

- ✿ **Sanctum Sanctorum:** Also known as Garbhagriha (literally womb house) is a small room, generally cubicle, which houses the principal deity of the temple.
- ✿ **Mandapa:** It is the entrance to the temple. It may be a portico or a hall and is generally designed to house a large number of worshippers.
- ✿ **Shikhara:** It is a mountain like spire. The shapes vary from pyramidal to curvilinear.
- ✿ **Vahana:** It is the mount or vehicle of the main deity and is placed just before the sanctum sanctorum.

However, under the patronage of the local rulers, different styles of architecture developed in the different regions of India.

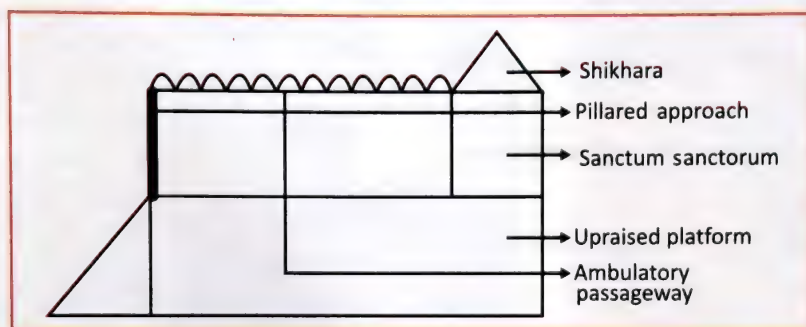
#### Nagara School of Architecture

From the 5th century AD onwards, a distinct style of temple architecture developed in the northern part of India, known as the *Nagara style of architecture*. Even in the Nagara school, different sub-schools emerged in western, central and eastern parts of the country. Some of the **features of Nagara style** are as follows:

- ✿ The temples generally followed the **Panchayatana style** of temple making, which consisted of subsidiary shrines laid out in a crucified ground plan with respect to the principal shrine.
- ✿ There was **presence of assembly halls** or mandaps in front of the principal shrine.

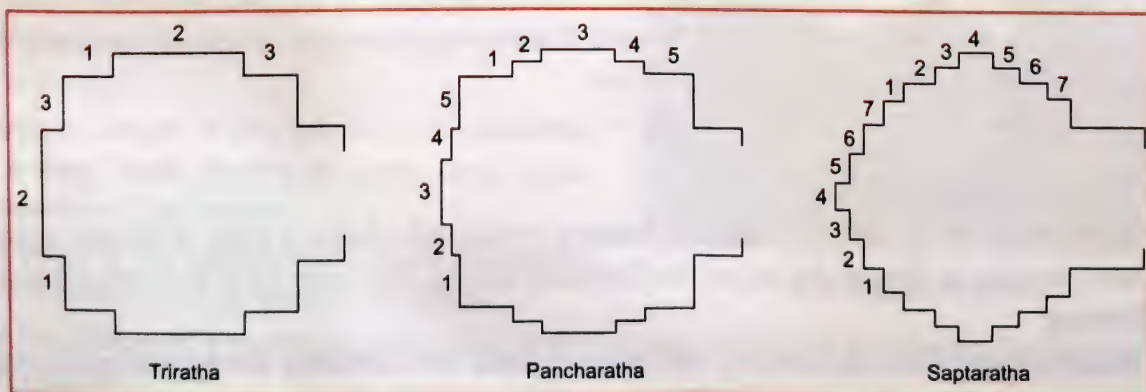


- ✿ Outside the *garbhagriha*, images of the river goddesses **Ganga** and **Yamuna** were placed.
- ✿ Generally, there were **no water tanks** or reservoirs present in the temple premises.
- ✿ The temples were generally built on **upraised platforms**.
- ✿ The porticos had a **pillared approach**.
- ✿ Shikharas were generally of **three types**:
  1. **Latina or Rekha-prasad**: They were *square* at the base, and the walls curve inward to a point on the top.
  2. **Phamsana**: They had a *broader base* and were *shorter in height* than the Latina ones. They slope upwards on a straight line.
  3. **Valabhi**: They had a *rectangular base* with the roof rising into *vaulted chambers*. They were also called wagon-vaulted roofs.
- ✿ The vertical end of the *shikhara* ended in a horizontal fluted disc, known as the *Amalak*. On top of that, a spherical shape was placed known as the *Kalash*.



Basic Nagara Architecture

- ✿ Inside the temple, the wall was divided into three vertical planes or *rathas*. These were known as *triratha* temples. Later, *pancharatha*, *saptaratha* and even *navaratha* temples came into existence. The vertical planes were used as different panels to make narrative sculptures.
- ✿ The ambulatory passageway or the *pradakshina path* around the sanctum sanctorum was covered.
- ✿ Generally, the temple premises did not have elaborate boundary walls or gateways.



Triratha, Pancharatha and Saptaratha Walls in Temples



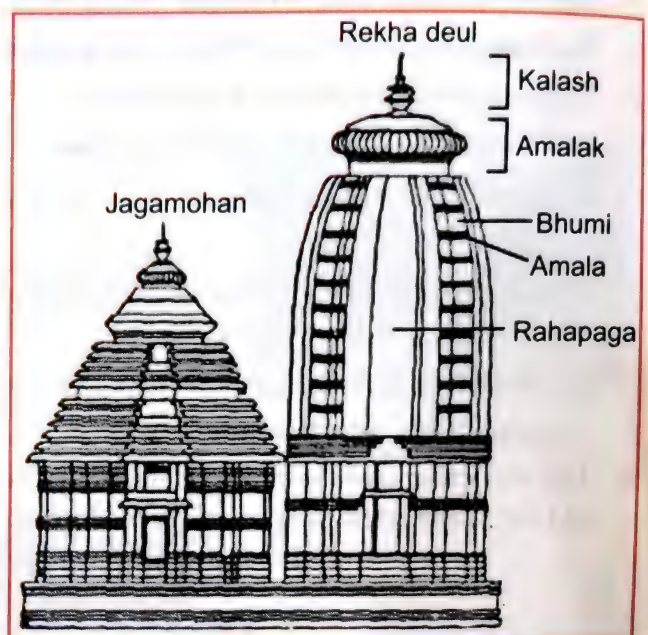
Under the Nagara school, the following **three sub-schools** emerged:

### 1. Odisha School

In different parts of the Kalinga Empire, this distinct style of temple architecture developed. Some of its features were as follows:

- The *exterior walls* were **lavishly decorated** with intricate carvings, but interior walls were plain.
- There was **no use of pillars** in the porch. Iron girders were used instead to support the roof.
- The shikhara in the Odisha school was known as **rekha deul**. They were almost vertical roofs which suddenly curved inwards sharply.
- The mandap was known as **jagamohan** in this region.
- The ground plan of the main temple was **square**.
- Temples were surrounded by a **boundary wall** as in the Dravidian style of temple architecture.

**Examples:** Sun Temple at Konark (also known as Black Pagoda), Jagannath Temple at Puri, Lingaraj Temple at Bhubaneswar, Rajarani Temple at Bhubaneswar and Mukteswara Temple at Bhubaneswar.



Basic Structure of a Temple under the Odisha School of Architecture



Sun Temple, Konark

*After seeing the **Konark temple**, **Rabindranath Tagore** once commented, 'this is a monument where the language of stone surpasses the language of man'.*

### 2. Khajuraho School

In the central part of India, the **Chandela rulers** developed a distinct style of temple making of their own – known as Khajuraho school or Chandela school. The features of the temples included the following:

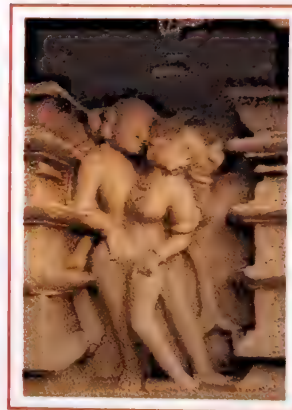
- In these temples, both the interior and exterior walls were **lavishly decorated** with carvings.
- The sculptures were generally **erotic** in their themes and drew inspiration from Vatsyayana's *Kama Sutra*.



- ☀ The temples were made of **sandstone**.
- ☀ The temples had **three chambers** – Garbhagriha, Mandapa and Ardhamandapa. Some temples had a vestibular entrance to the *garbhagriha* known as *antarala*.
- ☀ The temples were generally north or east facing.
- ☀ **Panchayatana style** of temple making was followed. The subsidiary shrines had *rekha-prasad shikharas* creating an impression of a mountain range.
- ☀ The temples were built on a relatively **high platform** and belong to **Hindu as well as Jain religion**.

**Examples:** Kandariya Mahadev Temple and Lakshmana Temple at Khajuraho.

- ☀ **Khajuraho** was the capital of the Chandela kings of Bundelkhand from the 10th to 12th century AD. Its name was given by the historian **Abu Rayhan Al-Biruni** (11th century AD) as 'the City of the Gods'.



(from left) Vishvanath Temple, Khajuraho; Erotic Sculptures at Khajuraho

### ☀ 3. Solanki School (also known as Maru-Gurjara style)

In the north-western parts of India including Gujarat and Rajasthan, this school developed under the patronage of *Solanki rulers*. The features of this school included the following:

- ☀ The temple walls were **devoid** of any carvings.
- ☀ The *garbhagriha* was connected with the *mandapa* both internally as well as externally.
- ☀ The porticos had decorative arched gateways known as *torans*.
- ☀ A unique feature of this school is the **presence of a step tank**, known as *surya kund* in the proximity of the temple.
- ☀ The steps of the tank are full of small temples with wooden carvings present in them.
- ☀ The Solankis used a variety of material to make temples including sandstone, black basalt and soft marble.



Sun Temple, Modhera



- Most of the temples are **east-facing** and designed such that every year during the equinoxes, the sun rays fall directly into the central shrine.

**Example:** Modhera Sun Temple, Gujarat (*built in 1026–27 AD by Bhima I of Chaulukya or Solanki dynasty*).

### Temple Architecture in South India

Just as the Nagara school of architecture with different sub-schools emerged in the northern part of India, a distinct style of temple architecture emerged in Peninsular India as well.

Temple architecture in South India began under the Pallava ruler Mahendravarman I (610 AD–630 AD). The temples developed during the Pallava dynasty reflected the stylistic taste of the individual rulers and can be classified into **four stages** chronologically:

#### Mahendra Group

This was the first stage of Pallava temple architecture. The temples built under Mahendravarman I were basically rock-cut temples. Under him, the temples were known as *mandapas*, unlike the Nagara style in which the *mandapas* meant only the assembly hall.

#### Narasimha Group

This represented the second stage of the development of temple architecture in South India. The rock-cut temples were decorated with intricate sculptures. Under Narasimhavarman I (630 AD–668 AD), the *mandapas* were now divided into separate **rathas**. The biggest one was called the *Dharmaraja ratha* while the smallest one was called the *Draupadi ratha*. The design of a temple in the Dravidian style of architecture is a successor of the Dharmaraja ratha.



The Pancha Rathas, i.e. Five Temples at Mahabalipuram, Tamil Nadu

#### Rajasimha Group

Rajasimha led the third stage of temple development. Under him, development of real structural temples started in place of rock-cut temples.

**Examples:** Shore Temple at Mahabalipuram and Kailashnath Temple at Kanchipuram.

#### Nandivarman Group

This was the fourth stage of temple development during the Pallava period. The temples built were smaller in size. The features were almost similar to the Dravidian style of temple architecture.

After the decline of the Pallava dynasty, temple architecture acquired a new style under the Chola kingdom, known as the Dravidian style of temple architecture. This marked a new era in the



development of temples in South India. In the later periods, three other styles – Vesara style, Nayaka style and Vijayanagara style – also emerged in this region.

### Architecture and Sculpture at Mahabalipuram

The ancient port city of Mamallapuram (named after Narasimhavarman I, who was also known as Mamalla) under the Pallava dynasty in Tamil Nadu flourished with a number of marvellous architecture. This 7th-century Pallava site was declared as a **UNESCO World Heritage Site** in 1984 by the name 'Group of Monuments at Mahabalipuram'.

Prominent ones included under the group are the following:

1. **Ratha Temples or Pancha Ratha:** Also known as Pandava Rathas, they are the earliest rock-cut temples in India, comprising **Dharmaraja Ratha, Bhima Ratha, Arjuna Ratha, Nakula and Sahadeva Ratha, and Draupadi Ratha** dated around the 7th century AD. Dharmaraja Ratha is the largest structure among the five.
2. **Rock-cut Caves:** They include the **Varaha Cave Temple, Krishna Cave Temple, Panchapandava Cave Temple and the Mahishasuramardini Mandapa** (Bas-relief of Goddess Durga killing Mahishasura).
3. **Open-Air Rock Reliefs:** They include **Descent of the Ganges** also known as **Arjuna's Penance or Bhagiratha's Penance** carved on two huge boulders. It narrates the story of descent of River Ganga on earth from heaven by the efforts of Bhagiratha. In close proximity lies a big rock boulder, known as **Krishna's Butter Ball**.
4. **Shore Temple Complex:** It has two small and one large temple enclosed within a two-tier compound wall studded with images of Nandi, the Vahana of Shiva. The temple is **predominantly dedicated to Lord Shiva** with a sculpture of **Anantashayana Vishnu** in one of the three temples within the complex.
5. **Ganesha Ratha:** It is a stone temple dedicated to Lord Ganesha, in Mahabalipuram. It was initially created to house a Shiva Linga, which was later removed. On it, there are **18 inscriptions** in **Grantha** and **Nagari scripts** in the **Sanskrit language**.



Descent of the Ganges



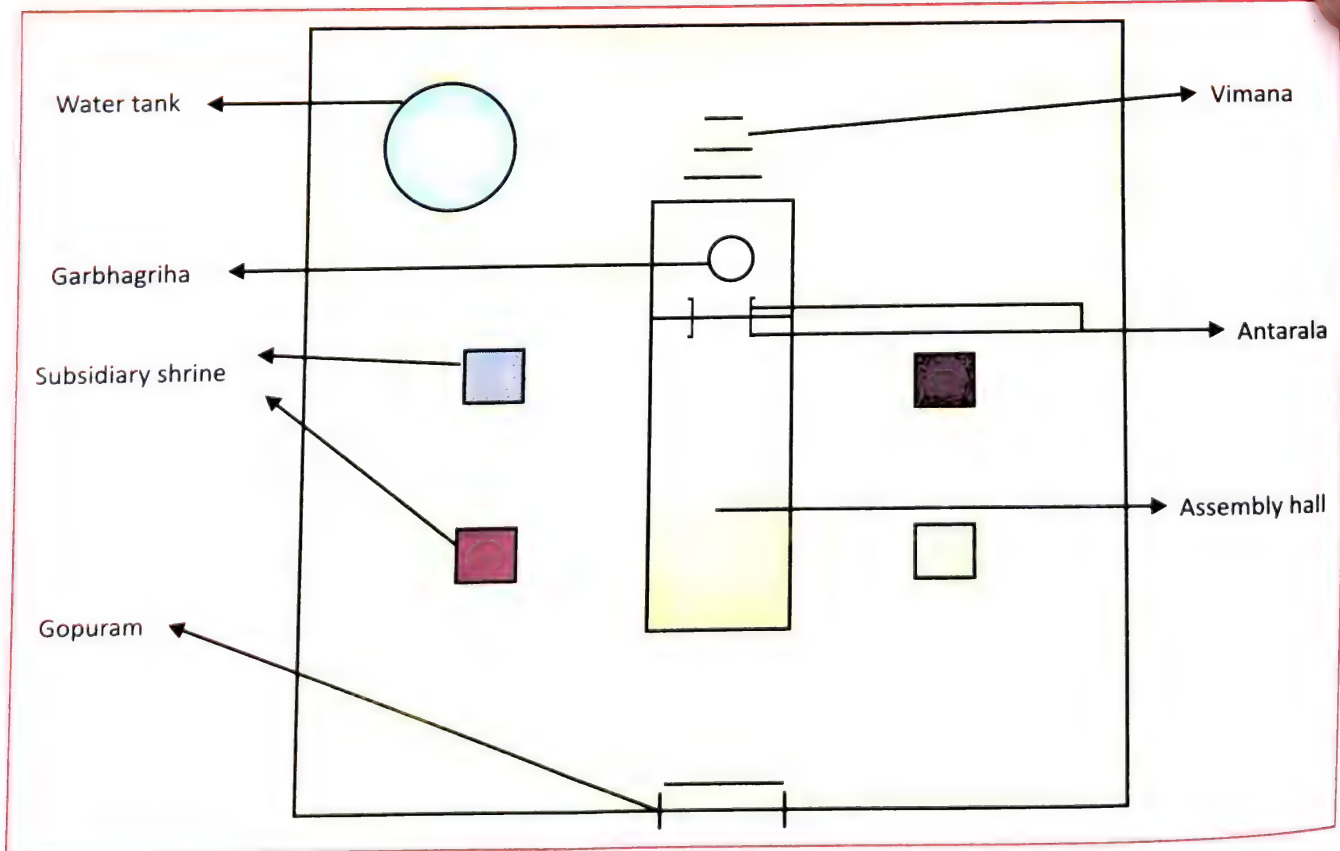
Shore Temple Complex



### Dravidian Style of Temple Architecture (Chola Architecture)

Under the patronage of the **Chola rulers**, hundreds of temples were built in South India. It was a continuation of the previous Pallava architecture, with some variations. This is what came to be known as the Dravidian style of temple architecture. The **features** of the Dravidian style or Chola style are as follows:

- Unlike the Nagara temples, the Dravidian temples were surrounded by **high boundary walls**.
- The front wall had a high entrance gateway known as **gopuram**.
- The temple premise was laid out in **panchayatana style** with a principal temple and four subsidiary shrines.
- Under Dravidian style, the spire is in the form of a stepped pyramid that rises up linearly rather than curved. It is known as **vimana**.
- The crowning element is shaped in the form of an octagon and is known as *shikhara*. It is similar to the *kalash* of the Nagara temple, but not spherical.
- There is **only one vimana** in the Dravidian architecture on top of the main temple. The subsidiary shrines do not have *vimanas*, unlike Nagara architecture.
- The assembly hall was connected with the *garbhagriha* by a vestibular tunnel known as **antarala**.
- The entrance of the *garbhagriha* had sculptures of **Dwaarpal**, *mithun* and *yaksha*.





- ✿ The presence of a **water tank** inside the temple enclosure was a unique feature of the Dravidian style.

**Examples:** Brihadisvara Temple at Thanjavur in Tamil Nadu (built by Raja Raja I in 1011 AD) and Gangaikondacholapuram Temple (built by Rajendra I to commemorate his victory in the Gangetic delta).



Brihadisvara Temple, Thanjavur



## Other Schools of Temple Architecture

### ✿ Nayaka School

The Nayaka school of architecture flourished under the Nayaka rulers in the period between 16th and 18th centuries AD. It was also known as **Madurai school**. It was architecturally similar to the Dravidian style, but much larger in scope. It also had **Islamic influence**. Some of the unique **features** are as follows:

- ✿ The presence of **Prakarams** or huge corridors in the portico, around the *garbhagriha*, along with roofed ambulatory passageways.
- ✿ The *gopurams* built under the Nayaka rulers were some of the **largest gopurams**. The Meenakshi temple in Madurai has the tallest *gopuram* in the world. The art of *gopuram* reached its climax under Nayaka style.
- ✿ The temple structure was filled with intricate carvings.



Meenakshi Temple, Madurai

**Example:** Meenakshi Temple, Madurai.

**Meenakshi Temple, Madurai:** Located on the bank of Vaigai river, this 12th–13th-century temple is dedicated to Goddess **Meenakshi**, a form of **Parvati**, and her consort, **Sundareswarar**, a form of **Shiva**. The Meenakshi temple is one of the **Paadal Petra Sthalam**. The **Paadal Petra Sthalam** are 275 temples of Lord Shiva that are revered in the verses of Tamil Saiva **Nayanars** of the 6th–9th century AD. The design of Tamil Nadu state emblem is based on the *gopuram* of the Meenakshi temple.



### Vesara School

Also known as the **Karnataka school** of architecture, it was conceptualised under the later Chalukya rulers in the mid-7th century AD. It **combined** features of both the Nagara school and Dravidian school and resulted in a **hybridised style**. Some of its features are as follows:

- ✿ Emphasis on vimana and mandapa.
- ✿ Open ambulatory passageway.
- ✿ The pillars, doorways and the ceilings were decorated with intricate carvings.

**Three prominent dynasties** that made Vesara style temples were the following:

- ✿ **Chalukyas** of Badami and Kalyani.
- ✿ **Rashtrakutas** (750–983 AD). For example, Kailasha Temple in Ellora.
- ✿ **Hoysala Dynasty** (1050–1300 AD). Temples at Halebidu and Belur.

Influence of Nagara style is in the curvilinear shikhara and the square base of Vesara temples.

Influence of Dravidian style is seen in intricate carvings and sculptures, design of Vimana and step or terraced Shikhara of Vesara temples.

**Examples:** Doddabasappa Temple at Dambal, Ladkhan Temple at Aihole and temples at Badami.



Doddabasappa Temple, Dambal

### Vijayanagara School

The rulers of the Vijayanagara Empire (1336–1565 AD) were great patrons of art and architecture with the capital at Hampi (Karnataka). **They combined the features of Chola, Hoysala, Pandya and Chalukya architectural styles.** Under them, the architectural style was influenced by the Indo-Islamic style of Bijapur, which in turn was reflected in the temples built during this period. The features of the temples were as follows:

- ✿ The walls of the temples were highly decorated with carvings and geometrical patterns.
- ✿ Goupurams, which were previously present on the front side, were now built on all the sides.
- ✿ Monolithic rock pillars.
- ✿ Generally, temple pillars had the mythical creature **Yali** engraved on them.
- ✿ The enclosing walls were larger.
- ✿ More than one mandapa was built in each temple. The central mandap came to be known as the **kalyana mandapa** (dedicated to divine marriage).
- ✿ The concept of **secular buildings** inside the temple premises was also introduced during this period.
- ✿ Temple complex was enclosed by boundaries.

**Examples:** Vittalaswami Temple Complex, Lotus Mahal, Virupaksha Temple and Raghunatha Temple at Hampi. The rock-cut idol of Narasimha on Shesha (snake) at Hampi is a marvel in itself.





Stone Chariot Inside the Vittalaswami Temple Complex



Lakshmi Narasimha Sculpture, Hampi

**Musical Pillars (SaReGaMa Pillars):** They are a **testimony of Hindu art** found in the famous Ranga Mantapa of the **Vittalaswami Temple Complex in Hampi** that has 56 musical pillars also known as the SaReGaMa pillars. The pillars produce musical tones when struck. They were built during the rule of **Deva Raya II (1422–1446)**.

**Mahanavami Dibba:** Dasara Dibba or the Mahanavami Dibba is a beautiful and **massive stone platform** located within the Royal Enclosure of **Hampi**. It was built during the Vijayanagara period by **King Krishnadevaraya** to commemorate his victory over Udayagiri. It rises from a base of about 11,000 sq. ft to a height of 40 ft. The base of the platform is covered with relief carvings. **Rituals** associated with the structure probably coincided with Mahanavami (literally, the great ninth day) of the ten-day Hindu festival during the autumn months of September and October.



Mahanavami Dibba, Hampi

### Badami Cave Temples

Located in Karnataka, Badami was the capital of the early Chalukyas. It has four cave temples based on Hinduism (three caves) and Jainism (one cave). The rock-cut architecture dates back to the 6th century AD and were developed by the Chalukyas. They are the earliest known example of temples in the Deccan region. The site of the caves is around 5 km away from the **Malprabha River** and there is also one **Agasthya Lake** situated near the cave temples.

**Cave 1** – An important sculpture carved inside this cave temple is of **Shiva as Nataraja**. There also lies a relief of **Harihara** (half Vishnu half Shiva).





**Cave 2** – Dedicated primarily to Lord Vishnu, the largest relief inside this cave is of **Lord Vishnu as Trivikrama**. Other forms of Vishnu such as **Vamana avatar** or dwarf avatar and **Varaha (Boar) avatar** of Vishnu rescuing goddess earth (Bhudevi) can also be found in this cave. Amazing **Mahisasura mardini**, **Chaturbhuja** and **Ardhanareshwara** carvings are important features of this cave.

**Cave 3** – It is the largest cave in the complex and has intricately carved reliefs of Trivikrama, **Anantasayana**, Vasudeva, Varaha, Harihara and **Narasimha**.

**Cave 4** – It is a **Jaina cave** with intricate sculptures of **Bahubali**, **Parshvanatha** and **Mahavira** with a symbolic display of other Tirthankaras. Bahubali is standing in Kayotsarga meditating posture. Parshvanatha is shown with the five-headed cobra hood. The relief of Mahavira is found sitting on a lion throne.

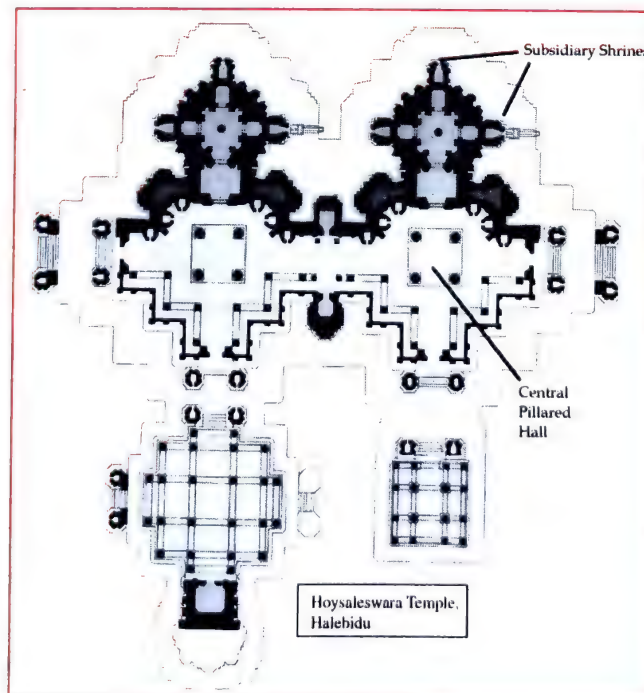
Other than these four caves, there are some additional caves around the Agastya Lake which may be Buddhist in theme.

Badami caves were discovered by **Stella Kramrisch (1935)**.



### Hoysala Art

In the region of **Karnataka** (near Mysore), the temples built under the Hoysala rulers developed a distinct style of their own known as the Hoysala school of art. It developed in the period from **1050 to 1300 AD** with the prominent seats being **Belur**, **Halebidu** and **Sringeri**.



Ground Plan of Hoysaleswara Temple, Halebidu



Some of the **features** of the architecture are as follows:

- ✿ Multiple shrines were built around a central pillared hall.
- ✿ Unlike the crucified ground plan of the Panchayatana style, the shrines led out in the shape of an intricately designed **star**. This was known as the **Stellate** plan.
- ✿ Soft soapstone (Chorite schist) was the main building material.
- ✿ Massive emphasis was laid on the decoration of the temple through sculptures. Both the interior and exterior walls, even the jewellery worn by the deities, were intricately carved.
- ✿ All the chambers had *Shikharas* which were interconnected by an arrangement of horizontal lines and mouldings. This resolved the tower into an orderly succession of tiers.
- ✿ The temples were built on an upraised platform known as **Jagati**, which was about 1 m high.
- ✿ The walls and stairs of the temple followed a zigzag pattern.

**Examples:** Hoysaleswara Temple at Halebidu, Chennakesava Temple at Belur, Chennakesava Temple at Somanathapura.



Chennakesava Temple, Somanathapura



## Pala and Sena School of Architecture

In the **Bengal region**, the style of architecture came to be known as Pala and Sena school of architecture. It developed in the period between the 8th and 12th century AD under the patronage of the Pala dynasty and Sena dynasty. The Palas were primarily Buddhist rulers following Mahayana tradition, but were very tolerant and they patronised both the religions. Pala kings built a lot of Viharas, Chaityas and Stupas. The Senas were Hindus and built temples of Hindu gods, and also sustained Buddhist architecture. Thus, the architecture reflected the **influence of both the religions**.

**Monuments under Pala rulers are the following:**

- ✿ Universities of Nalanda, Jagaddala, Odantapuri and Vikramshila.
- ✿ Somapura Mahavihara is a magnificent monastery in Bangladesh.

**Monuments under Sena rulers are the following:**

- ✿ Dhakeshwari Temple in Bangladesh



Somapura Mahavihara



The architecture of Sena rulers had the following features:

- The buildings had a **curved or sloping roof**, as in bamboo huts. This became popularly known as 'Bangla roof' and was later adopted by the Mughal architects.
- Burnt bricks and clay, known as **terracotta bricks**, was the principal building material used.
- The temples of this region had a **tall, curving shikhara** crowned by a large amalaka, similar to the Odisha School.
  - ❖ For the sculptures of this region, both stone as well as metal was used. Stone was the major component.
  - ❖ The figures were unique in their **highly lustrous finish**.

**Examples:** Siddhesvara Mahadeva Temple in Barakar and temples around Bishnupur (WB).

### List of Prominent Temples in India

Name of the Temple	Location (Place)	Dedicated to	Built By (Name, Dynasty and Period)	Special Features
<b>Venkateswara Temple (also known as Temple of Seven Hills)</b>	Tirumala at Tirupati in the Chittoor District, Andhra Pradesh	Lord Sri Venkateswara (Incarnation of Vishnu)	King Thondaiman, Tamil ruler Later developed by Chola dynasty kings.	Richest temple in the world in terms of donation and wealth. It is believed the Lord himself appeared in that place, and that is why it is called ' <b>Svayam Vyakta Vighraha</b> '.
<b>Varaha Lakshmi Narasimha Temple (also known as Simahachalam Temple)</b>	Simahachalam Hill, Andhra Pradesh	Lord Varaha Narasimha (a lion-man incarnation of Lord Vishnu)		Except on Akshaya Tritiya, the idol of Varaha Narasimha is covered with sandalwood paste throughout the year, which makes it resemble a <b>Shiva Lingam</b> .
<b>Sri Bramarambha Mallikarjuna Temple</b>	Srisailem, Andhra Pradesh	Lord Shiva and Parvati	Inscriptional evidences from the Satvahana dynasty. Modern additions were carried out during the time of King Harihara of the Vijayanagara Empire.	Significant to the Hindu sects of both Saivism and Shaktism. It is the <b>only temple in India which is revered as both Jyotirlinga and Shaktipeeth</b> . Deity worshipped with jasmine (locally called Mallika), leading to the name of the presiding deity as <b>Mallikarjuna</b> .
<b>Suryanarayana Temple (also known as Arasavalli Sun Temple)</b>	Arasavalli, Andhra Pradesh	Sun God	Creator of the temple was ruler Devendra Sarma, (7th century AD)	In the earlier parts of the day, the temple was built to direct the sun's light to fall on the feet of the Lord.
<b>Sri Ranganthaswami Temple</b>	Nellore, Andhra Pradesh	Lord Ranganatha (a resting form of Lord Vishnu)	12th century	Before the main entrance of the temple is a huge tower, called <b>Gailigopuram</b> , which means 'wind tower' and is approximately 70 ft high.



Name of the Temple	Location (Place)	Dedicated to	Built By (Name, Dynasty and Period)	Special Features
<b>Veerabhadra Temple</b>	Lepakshi in the Anantapur district, Andhra Pradesh	Lord Shiva	Built in 1530 by Virupanna Nayaka and Viranna, both brothers who were governors under the Vijayanagara Empire.	Temple is of the Vijayanagara architectural style and has <b>mural paintings</b> on the walls and ceilings.
<b>Malinithan</b>	Northern bank of the Brahmaputra river, <b>Arunachal Pradesh</b>	Deity Durga in her Shakti form.	14th–15th century	Temple was built with granite stones during the period of Aryan influence in the region.
<b>Kamakhya Temple (also known as Kamrup Kamakhya)</b>	Nilachal Hill in the western part of Guwahati, Assam	Mother Kamakhya	8th–17th century	One of the oldest of the 51 Shakti Pithas. Important pilgrimage destination for <b>Tantric Worshippers</b> .
<b>Umananda Devaloi</b>	<b>Peacock Island on river Brahmaputra</b> in Guwahati, Assam	Umananda (Shiva)	Ahom King Gadadhar Singha (1681–96)	Shiva is said to have resided here in the form of Bhayananda. This mountain is also called Bhasmakuta.
<b>Navagraha Temple</b>	Chitrasal Hill in Guwahati, Assam	Navagraha	Ahom King Rajeswar Singha in the late 18th century.	Temple of <b>nine major celestial bodies</b> .
<b>Negheriting Shiva Doul</b>	Dergaon, Assam	Lord Shiva	Kacharis during the 8th–9th century AD. In 1687 it was re-constructed by an Ahom king.	One of the attractions of the temple is the monkeys. The temple is <b>home to rhesus monkeys</b> .
<b>Hayagriva Madhava Temple</b>	Monikut Hill in Hajo, Assam	Narasimha	The present temple structure was constructed by King Raghudeva Narayan in 1583. According to some historians, the King of the Pala dynasty constructed it.	Some Buddhists believe that Buddha attained Nirvana at this place. This temple <b>preaches both Hinduism and Buddhism</b> , which attracts Buddhist monks.
<b>Mundeshwarl Devi Temple</b>	Kaura in Kaimur district, Bihar	Lord Shiva and Shakti	105 AD	The temple, built of stone, is on an <b>octagonal plan which is rare</b> . It is the earliest specimen of the Nagara style of temple architecture in Bihar.
<b>Somnath Temple</b>	Veraval, Gujarat	Lord Shiva	First temple unknown. Second temple built around 649 AD.	It is believed to be the first among the 12 Jyotirlingas. This temple was looted and destroyed many times throughout history. The present temple is built in the Chalukyan style of temple architecture.



Name of the Temple	Location (Place)	Dedicated to	Built By (Name, Dynasty and Period)	Special Features
Dwarkadheesh Temple	Dwarka, Gujarat	Lord Krishna	Around 2200 years old.	It is a Pushtimarg temple. It is <b>one of the Char Dham pilgrimage</b> . The other three being <b>Badrinath, Puri and Rameswaram</b> .
Bahuchara Mata	Bahucharaji town in Mehsana district, Gujarat	Goddess Bahuchara Mata	1783 AD	Bahuchara Mata is a patroness of the <b>Hijra Community</b> in India.
Nageshwara Jyotirlinga	Dwarka, Gujarat	Lord Shiva	–	It is one of the <b>Jyotirlingas</b> among the 12 Jyotirlingas.
Modhera Sun Temple	Modhera, Gujarat	Sun God	It was built in 1026–27 AD during the reign of Bhima I of the Chalukya dynasty.	It was built in Maru-Gurjara style (Chalukya style). <b>No worship</b> is offered here presently.
Bhoramdeo Temple	Chaura Village, Chhattisgarh	Lord Shiva	1089 AD	Erotic sculptures have given a distinct style like Khajuraho Temple and the Konarak Sun Temple in Odisha, and hence the Bhoramdeo temple is also known as the ' <b>Khajuraho of Chhattisgarh</b> '
Danteshwari Temple	Dantewada Bastar district, Chhattisgarh	Goddess Danteshwari	It was built in the 14th century.	It is one of the <b>Shakti Peethas</b> among the 51 Shakti Peethas. It is believed that the temple is built on the spot where the <b>Daanth</b> or Tooth of Sati fell.
Mahamaya Temple	Ratanpur, Chhattisgarh	Goddess Lakshmi and Saraswati	Built in the 12th–13th century, during the reign of Ratnadeva, Kalachuri king of Ratnapura.	One of the <b>Shakti Peethas</b> among the 51 Shakti Peethas. Each Shakti Peetha has a shrine for Shakti and Bhairava.
Jawalamukhi Devi Temple	Kangra district, Himachal Pradesh	Goddess Jwalamukhi (Deity of flaming mouth)	–	One of the <b>Shakti Peethas</b> among the 51 Shakti Peethas.
Baba Balak Nath Temple	Hamirpur district, Himachal Pradesh	Incarnation of Lord Shiva in Kaliyuga.	–	<b>Women are not allowed to enter</b> the Garbagriha.
Baidyanath Temple	Jharkhand	Lord Shiva	–	One of the 12 <b>Jyotirlingas</b> .
Durga Temple	Aihole, Karnataka	–	7th–8th century by the Chalukya dynasty.	The shape of the temple resembles the <b>back of an elephant</b> .
Virupaksha Temple	Hampi, Karnataka	A form of Lord Shiva	By the Vijayanagara empire.	Designated as a <b>UNESCO World Heritage Site</b> under a group of monuments at Hampi. There is another Virupaksha temple at Pattadakal.



Name of the Temple	Location (Place)	Dedicated to	Built By (Name, Dynasty and Period)	Special Features
Vittalaswami Temple Complex	Hampi, Karnataka	Lord Vittala, an incarnation of Lord Vishnu.	Built in the 15th–16th century by the Vijayanagara Kingdom	Iconic <b>stone chariot</b> is present here. There is also a swing pavilion present here. The temple contains images of foreigners like a Persian selling horses.
Hoysaleswara Temple	Halebidu, Karnataka	Lord Shiva	By the Hoysala Empire in the 12th century	Presence of stellate design and temple is elevated on a <b>Jagati</b> (Platform).
Chennakesava Temple	Belur, Karnataka	Lord Vishnu	By the Hoysala Empire in the 12th century	Jagati follows the staggered square design of the mandapa and the star shape of the shrine. Sculptures present include Gajasurasamhara and Shilabalika.
Chennakesava Temple	Somanathapura, Karnataka	Three forms of Lord Vishnu	By the Hoysala Empire in the 13th century	Sculpture of <b>Krishna playing the flute</b> in the sanctum. Intricate carvings making it one of the finest architecture of the Hoysala Empire. Jagati based on a <b>stellate plan</b> .
Padmanabhaswamy Temple	Thiruvananthapuram, Kerala	Lord Vishnu		A <b>strict dress code</b> has to be followed for entry. Laksha Deepam festival once every six years.
Sabarimala Temple	Periyar Tiger Reserve, Kerala	Ayyappan, an incarnation of Vishnu and Shiva	Before the 12th century AD	One of the largest annual pilgrimages in the world. <b>Pilgrims wear black and blue dress</b> and do not shave until the completion of the pilgrimage.
Kandariya Mahadeva Temple	Khajuraho, Madhya Pradesh	Lord Shiva	11th century by a Chandela ruler.	<b>Erotic sculptures</b> on the walls of the temple can be found.
Sas-Bahu Temple (also called Sahastrabahu temple)	Gwalior, Madhya Pradesh	Lord Vishnu and Lord Shiva in two separate temples	11th century by King Mahipala of the Kachchhapaghata dynasty.	Lord Vishnu was worshipped by the king's wife. But his son's wife became a devotee of Shiva. Hence another temple of Lord Shiva was built.
Omkareshwar Temple	Khandwa, Madhya Pradesh	Lord Shiva	—	It is one of the 12 <b>Jyotirlingas</b> .
Mahakaleshwar Temple	Ujjain, Madhya Pradesh	Lord Shiva	Before the 13th century	The deity is in the form of Swayambhu. It is one of the 12 <b>Jyotirlingas</b> as well as a Shaktipeeth.



Name of the Temple	Location (Place)	Dedicated to	Built By (Name, Dynasty and Period)	Special Features
Vitthal Temple or Vithoba Temple	Pandharpur, Maharashtra	Lord Vitthal, believed to be a form of Vishnu and his consort Rakhumai.	By the Hoysala Empire in the 13th century	In 2014, the temple became the first in India to invite <b>women and people from backward classes</b> as priests. Annual pilgrimage – <b>Vari Varkari</b>
Trimbakeshwar Temple	Nashik, Maharashtra	Lord Shiva	By Balaji Baji Rao	One of the 12 <b>dyotirlingas</b> and a source of the Godavari river.
Konark Sun Temple	Konark, Odisha	Sun God	By the eastern Ganga dynasty in the 13th century.	It is also called <b>Black Pagoda</b> . The wheels of the temple are sundials which can be used to calculate time accurately to the minute.
Lingaraja Temple	Bhubaneswar, Odisha	Harihara, form of Shiva and Vishnu	By the Somavamsi dynasty in the 11th century	The temple is built in the <b>Deul</b> style.
Karni Mata Temple	Deshnoke, Rajasthan	Goddess Durga	By Maharaja Ganga Singh	It is called the <b>Temple of Rats</b> as more than 25,000 rats can be found inside the temple premises.
Thousand Pillar Temple	Honamakonda, Telangana	Vishnu, Shiva and Surya	By the Kakatiya dynasty in the 12th–14th century	The temple is <b>star-shaped</b> , and there are three shrines inside. It has 1000 pillars.
Ramappa	Near Warangal, Telangana	Ramalingeswara	By the Kakatiya dynasty in the 11th century	Intricate carvings on walls and sculptures include Ramappa and Nandi.
Shore Temple	Mahabalipuram, Tamil Nadu	Lord Shiva	8th century AD by the Pallavas	One of the oldest <b>rock-cut temples</b> and is a UNESCO Heritage Site.
Meenakshi Temple	Madurai, Tamil Nadu	Goddess Parvati	16th century	Famous for huge <b>Prakarams</b> and a hall of 1000 pillars.
Murugan Temple	Palani, Tamil Nadu	Murugan (Lord Kartikeya)	–	The original idol of the presiding deity is believed to have been made by <b>Boga Siddhar</b> using highly toxic herbs, which could kill people with its very presence and hence has been in controversy many times.
Brihadisvara Temple	Thanjavur, Tamil Nadu	Lord Shiva	By Raja Raja I in 1010 AD.	One of the largest temples in India and is a magnificent example of Chola architecture. Chola murals can be found on temple walls.
Ranganathaswamy Temple	Srirangam, Tamil Nadu	Lord Vishnu	–	Largest Temple in India, located on an Island in the Cauvery river. <b>It is a temple of the Vaishnavite tradition.</b>



Name of the Temple	Location (Place)	Dedicated to	Built By (Name, Dynasty and Period)	Special Features
Unakoti Cave Temple	Unakoti Caves, Tripura	Lord Shiva	600–700 AD	Marvellous rock carvings and murals can be found.
Vishvanath Temple	Varanasi, Uttar Pradesh	Lord Shiva	1780 AD	One of the 12 Jyotirlingas.
Dakshineswar Temple	Kolkata, West Bengal	Goddess Kali	1855 AD	The temple is related to the spiritual saint Rama Krishna Paramhansa.
Mukteshwara Temple	Bhubaneswar, Odisha	Lord Shiva	950–975 AD	Countless images of Lakulisha can be found in miniature forms within Chaitya arches.
Rajarani Temple	Bhubaneswar, Odisha	Shiva	11th century	Erotic carvings.
Baleshwar Temple	Champawat, Uttarakhand	Shiva	Between the 10th and 12th century AD	
Chausath Yogini Temple (also known as Ekattarso Mahadeva Temple)	Morena district, Madhya Pradesh	64 yoginis and main shrine to Lord Shiva	By the Kachchhapaghata king Devapala in the 11th century AD	Circular in plan like most other Yogini temples. Hypaethral open mandapa. Design of <b>Parliament Building in Delhi</b> is said to have been based on this temple. Connected to the Kapalika and Kaula sects.
Chausath Yogini Temple	Khajuraho, Madhya Pradesh	Related to Yoginis. No surviving trace of a central shrine	9th century AD	Rectangular plan unlike other yogini temples, hypaethral, open to the air. Connected to the Kapalika and Kaula tantric sects. Oldest surviving temple at Khajuraho.
Chausath Yogini Temple	Hirapur, Odisha	Shrines of Yoginis	Queen Hiradevi of the Bramha dynasty in the 9th century AD	Tantric shrine with hypaethral (roofless) and circular plan.
Chausath Yogini Temple (also known as Golaki Math)	Bhedaghat, Madhya Pradesh	81 shrines of yoginis	In the 11th century AD by King Yuvaraja II of the Kalachuri dynasty.	Largest of the circular yogini temples. Circular plan and hypaethral.

### Vishnu Forms Commonly Found in Temples

- **Sheshashayana** – Vishnu is shown reclining on the sheshanaga called Ananta.
- **Nara-Narayan** – the discussion between the human soul and the eternal divine.
- **Gajendramoksha** – the story of achieving moksha, symbolically communicated by Vishnu's suppression of an asura who had taken the form of an elephant.



### Temples with Post Gupta Style Sculpture

- **Shamlaji Temple** is situated among the north-east of the Meshvo river in Gujarat. Shamlaji is a major Hindu pilgrimage centre. The temple there is dedicated to Shamlaji, a form of Vishnu, and it was established in the 11th century AD in Chalukyan style.
- Like the Samlaji, amalgamation of local traditions with a post-Gupta style sculptures can be seen in **Chamba**, Himachal Pradesh. The images of **Mahishasuramardini and Narasimha at the Lakshana-Devi Mandir** depict the influence of the post-Gupta tradition. The images exhibit the influence of the metal sculpture tradition of Kashmir, which was built during the reign of Meruvarman in the 7th century AD. Alexander Cunningham was the first archaeologist to visit the Lakshana Devi Temple in 1839.

### Prominent Shrines on the Banks of the Rivers

- *Srirangam Ranganathaswamy Temple, River Cauvery, Tamil Nadu.*
- *Omkareshwar Jyotirlinga, River Narmada, Madhya Pradesh.*
- *Mahakaleshwar Jyotirlinga, River Shipra, Madhya Pradesh.*
- *Triambakeshwar Jyotirlinga, River Godavari, Maharashtra.*
- *Kashi Vishwanath Jyotirlinga, River Ganga, Uttar Pradesh.*
- *Kedarnath Jyotirlinga, near River Mandakini, Uttarakhand.*
- *Badrinath Temple, Alaknanda river, Uttarakhand.*
- *Sri Nimishamba Temple, River Cauvery, Karnataka.*
- *Muthappan Temple, Valapattanam river, Kerala.*
- *Takht Sri Hazur Saheb, Nanded, River Godavari, Maharashtra.*

### Famous Hill Top Temples in India

- 1 *Mansa Devi Temple, Bilwa Parvat, Shiwalik Hill, Haridwar*
- 2 *Sarada Mata Temple, Trikut Hill, Madhya Pradesh*
- 3 *Kanaka Durga Temple, Indrakeeladri Hill, Vijayawada, Andhra Pradesh*
- 4 *Vaishno Devi Temple, Trikuta Mountain, Jammu*
- 5 *Tara Tarini Temple, on the bank of River Rushikulya, Odisha*
- 6 *Saptashrungi Devi Temple, Sahyadri Range, Western Ghats, Maharashtra. It is called as one of the 'three and half Shakti Peethas'.*



### Temples in India famous for Erotic Sculptures

1. *Khajuraho, Madhya Pradesh*
2. *Sun Temple, Konark*
3. *Virupaksha Temple, Karnataka*
4. *Sun Temple, Modhera, Gujarat*
5. *Sathyamurthi Perumal Temple, Tamil Nadu*
6. *Lingaraj Temple, Odisha*
7. *Rajarani Temple, Odisha*
8. *Jain Temple, Ranakpur, Rajasthan*
9. *Markandeshwar, Maharashtra*
10. *Tirupantaka Temple, Karnataka*
11. *Kailasa temple, Ellora*
12. *Nanda Devi Temple, Almora*

### 12 Jyotirlingas in India (Dedicated to Lord Shiva)

Jyotirlinga	Location	State
Somnath Temple	Saurashtra	Gujarat
Nageshvara Jyotirlinga	Devbhumi Dwarka district	Gujarat
Mallikārjuna Swāmi	Srisailem	Andhra Pradesh
Mahakaleshwar	Ujjain	Madhya Pradesh
Omkareshwar	Khandwa district	Madhya Pradesh
Kashi Vishwanath Temple	Varanasi	Uttar Pradesh
Kedarnath	Kedarnath	Uttarakhand
Baidyanath Temple	Deoghar	Jharkhand
Rameshwar	Rameswaram	Tamil Nadu
Grishneshwar	Near Ellora, Aurangabad	Maharashtra
Trimbakeshwar Temple	Nasik district	Maharashtra
Bhimashankar	Pune	Maharashtra

### Prominent Temples Outside India

#### Angkor Wat, Cambodia

The world's largest Hindu temple, **Angkor Wat**, is situated deep in the jungles of Cambodia. However, it is just one of the many Hindu temples in South-East Asia. The sea-faring activities of the Chola Empire and Kalinga Empire brought the religion in these parts and gave rise to many Hindu dynasties – the Champa Civilisation in Vietnam, the Khmer Empire in Cambodia and the Majapahit Empire in Java.



The Angkor group of temples were built in the period between 800 and 1300 AD by the **Khmer rulers**. Suryavarman II is, however, credited with building most of the monuments. The architecture is very closely related to the Chola architecture, but has some distinct local flavours as well.

#### **Prambanan Temple, Java, Indonesia**

The largest Hindu temple in **Indonesia**, a UNESCO World Heritage Site, is dedicated to the '**Trimurti**' gods of the Hindu pantheon, namely Brahma (Creator), Vishnu (Preserver) and Shiva (Destroyer). It has around 240 small temples and shrines in its compound. It was built in the 9th century AD by the Sanjaya kings of the Mataram or Medang Kingdom who were mainly Shiva worshippers.

#### **Pashupatinath Temple, Kathmandu, Nepal**

The temple is built in the Nepalese Pagoda style on the banks of River Bagmati. It is dedicated to Lord Pashupatinath or Shiva. Its shape is cubical and is two-tiered. It has two Garbhagrihas – inner and outer. Inner sanctum contains **Shiva linga with four faces**. The temple compound also houses the Vasukinath Temple and sacred Arya Ghat. It is not clear as to who constructed the temple.

#### **Preah Vihear Temple, Cambodia**

The temple is dedicated to mountain gods Sikhareshvara and Bhadresvara (manifestations of Lord Shiva). The temple symbolically represents the mythological 'Mount Meru', the abode of gods. Although the construction began in the early 9th century AD, it was mainly built by the Khmer kings Suryavarman I and Suryavarman II in the 11th and 12th centuries. It is included in the UNESCO's World Heritage list. Being located on the border, its ownership and management was a matter of **dispute between Thailand and Cambodia** with the ICJ ruling in favour of Cambodia in 1962.





**Katas Raj Temple, Pakistan**

The ancient temple is dedicated to Lord Shiva. It is made up of soft sandstone and has trefoil arches, dentiles and pointed roofs. It is believed that the Pandavas visited the temple during their exile. It is mentioned in the travelogues of Hiuen Tsang, the 7th-century Chinese traveller. The complex has 'Satgraha' (seven temples), a sacred lake and ruins of a Buddhist stupa.



Katas Raj Temple

**Aditya Sun Temple of Multan, Pakistan**

It is one of the oldest and revered temples of South Asia and was mentioned by the 5th-century historian Herodotus, Chinese traveller Hiuen Tsang and 10th-century Persian geographer Al-Istakhri. The temple famous for its riches was raided constantly by invaders, and notably Mahmud of Ghazni. It had an idol of Sun God made of gold with eyes of beautiful red rubies.

**Munneswaram Temple, Sri Lanka**

It is believed to be a thousand years old with re-construction carried out in phases by Sri Lankan kings following the destruction by Portuguese Jesuits in the early 16th century.

It is mainly dedicated to Shiva with shrines of Ganesha, Kali and Ayyanayake (Sinhalese Buddhist deity) also present.



### Major Buddhist Pilgrimage Sites in India

1. Mahabodhi Temple, Bodh Gaya (Bihar).
2. The Mahaviharas of Nalanda, Vikramshila, Sompura, Odantapuri, Pushpagiri and Jagaddala.
3. Sirpur in Chhattisgarh.
4. Lalitagiri, Vajragiri and Ratnagiri in Odisha.
5. Sarnath, near Varanasi (Uttar Pradesh). (**Site of the first sermon of Buddha**).
6. Kushinagar, Uttar Pradesh.
7. Piprahwa, (Uttar Pradesh) on the Nepal border.
8. Sanchi and Bharhut in Madhya Pradesh
9. Nagapattinam in Tamil Nadu
10. Bhaja and Karla Caves, Pune (Maharashtra)
11. Ajanta, Ellora and Pithalkora Caves, Aurangabad (Maharashtra)
12. Kanheri Caves, Mumbai, Pandavleni Caves, Nashik in Maharashtra.
13. Ghum Monastery, West Bengal
14. Rumtek, Pemayangtse and Enchay Monastery, Sikkim
15. Alchi Monastery, Spituk Monastery and Shey Monastery in Ladakh
16. Dhankar Monastery, Nako Monastery (Kinnaur), Kye Monastery and Tabo Monastery (Spiti Valley) in Himachal Pradesh
17. Tawang Monastery (**largest monastery in India**), Bomdila Monastery Arunachal Pradesh
18. Namdroling Monastery, Bylakuppe, Karnataka.
19. Rock-cut elephant and Ashokan edicts at Dhauli, Odisha (developed in the Mauryan period)

### Major Jain Pilgrimage Sites in India

1. **Palitana** temples and Shatrunjay hills in Kathiawar, Gujarat. It is regarded as the holiest site, especially by the **Svetambara sect**. It is mainly dedicated to Rishabha, the first tirthankara. It has more than 800 marble temples.
2. **Shikarji, Parasnath** in Jharkhand. One of the holiest sites, and it is believed that **20 tirthankars attained Moksha here**.
3. **Girnar** temples, Junagadh district (Gujarat). Among the 16 temples, the largest temple is of Neminath (22nd Tirthankar)
4. **Pawapuri**, Nalanda district in Bihar. The last tirthankar **Mahavira was cremated here**.
5. **Dilwara temples, Mount Abu** in Rajasthan has five marvellous temples built of marble with intricate carvings. The oldest of which, the Vimal Vasahi temple, was built by Vimal Shah in the 11th century AD. The other temples are Luna Vasahi, Pittalhar, Parshvanath and Mahavir Swami, built through the 13th–17th century.



6. **Shravanabelagola** in Karnataka. The Gomateswara statue is of Lord Bahubali, the son of the first Jain Tirthankar. It was built in the 10th century AD by a minister in the Ganga dynasty, Chamundaraya. It has several '**Basadis**' or Jain temples.
7. **Shantinath** Temple Complex in **Deogarh**, Lalitpur district in the Bundelkhand region of Uttar Pradesh. It has 31 temples with beautiful iconography.
8. **Bawangaja**, Barwani district in Madhya Pradesh. It has a 84-ft tall statue of Lord Adinath carved out of a single rock.
9. Various temples at Gwalior, Chanderi and Khajuraho in Madhya Pradesh.
10. **Ranakpur** temples, Pali district in Rajasthan. It was built in the 15th century and has some **similarities with Hoysala architecture** and not Nagara. There are over 1400 pillars and are carved in great detail and are unique to each other.
11. Discovery of Jain bronze statues in **Chausa (Bihar)** and **Hansi (Hissar, Haryana)**, **Akota (Vadodara, Gujarat)**.
12. **Kankali Tila**, near Mathura in Uttar Pradesh. Here, there was discovery of a type of votive tablet known as **Ayagapata** used for donation and worship under Jainism in the early centuries. These tablets are decorated with objects and designs central to Jain worship such as the stupa, dharmachakra and triratna. They present simultaneous trends or image and symbol worship. The practice of donating these tablets is documented from the 1st century BCE to 3rd century CE.
13. **Udayagiri and Khandagiri Caves in Odisha**: They date back to the **2nd–1st century BC** and are dedicated to Jainism and carved out during the reign of King Kharavela. The number of existing caves at Udayagiri is 18, while Khandagiri has 15. Famous caves here include **Hathi Gumph**a, **Rani Gumph**a and **Ganesh Gumph**a. They are rich with carvings of Jain tirthankaras and deities with inscriptions including the **Hathigumpha inscription**. The Hathigumpha inscription, written by Raja Kharavela, consists of 17 lines incised in deep-cut Brahmi letters and mainly mentions the various conquests of this king.
14. **Nasiyan Temple in Ajmer**, also known as Soniji Ki Nasiyan. It was constructed in the 19th century and dedicated to Lord Rishabhdev, the first Jain tirthankara.
15. **Hathee Singh Jain Temple** in Ahmedabad.
16. **Chittanavasal Caves** in Tamil Nadu.
17. **Mangi-Tungi** located near Tahrabad in Maharashtra. It is a **twin-pinnacled peak** with a plateau in between and dedicated to Jainism and considered as a gateway to the state of enlightenment. It enshrines **images of Tirthankaras** in several postures including Padmasana and kayotsarga and were constructed around the 6th century AD. In 2016, the **Statue of Ahimsa**, an 108-ft idol carved in monolithic stone, was consecrated here. It is recorded in the Guinness Book of World Records as the **tallest Jain idol** in the world.



**Derasar** is a word used for Jain temples in Gujarat and Southern Rajasthan. In Karnataka, Jain temples are known as **Basadis**.

### Cultural Sites with Geographical Significance

- Bhimbetka rock shelters – inside the *Ratapani Wildlife Sanctuary*, Madhya Pradesh.
- Ajanta Caves – on the bank of the River Waghora.
- Ellora Caves – in the Western Ghats.
- Konark Sun Temple – on Chandrabhaga beach.
- Dilwara Jain Temples – at Mount Abu on the Aravalli hill range.
- Hampi – near the Tungabhadra river.
- Agra Fort – on the banks of River Yamuna.
- Mahabodhi Temple, Bodh Gaya – on the banks of the Niranjana river.
- Rani ki Vav – on the banks of Saraswati river.
- Brihadisvara Temple – on South bank of Cauvery river in Thanjavur.
- Sanchi – west of the Betwa river.
- Pattadakal – on the west bank of the Mallaprabha river.
- Borra Caves – on the East Coast, in the Ananthagiri Hills of the Araku Valley.
- Amaravati Stupa – along the banks of River Krishna.
- Aihole – along the Malaprabha river valley.
- Belur – on the banks of Yagachi river.
- Kanchipuram – on the banks of Vegavathi river.
- Mathura – Yamuna river.
- Ayodhya – Ghaghara/Sarayu river.
- Kamakhya Temple – River Brahmaputra.
- Rakhigiri – Ghaggar – Hakra river plain.

### Architecture in Medieval India

With the Arab conquest of Sind in 712 AD, the arrival of the Islamic rulers to the western frontiers of India had started. By the 12th century AD, the throne of Delhi had been occupied by an Islamic ruler, which marked the onset of the medieval period of Indian history. In the subsequent years, Indian architecture underwent a massive change. New elements such as calligraphy and ornamentation using inlay work were introduced to reflect the tastes and preferences of the new rulers.



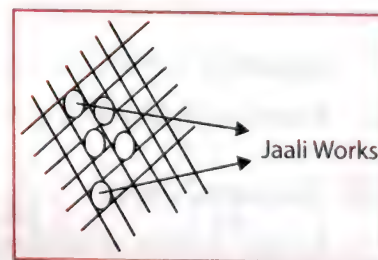
However, the local architects retained certain flavours of the local architectural traditions as well. Thus, in the architecture of this following period, we see a confluence of Persian style with the Indian style. Hence, it is known as **Indo-Islamic architecture** or **Indo-Saracenic architecture**.

Some of the **features** of Indo-Islamic architecture are given as follows:

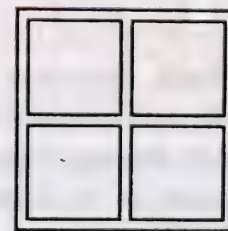
- ✽ The use of arches and domes gained prominence during this period. It was known as '**Arcuate style**' of architecture and replaced the traditional *Trabeate* style of architecture.
- ✽ The Islamic rulers introduced the **use of minars** around the mosques and the mausoleums.
- ✽ **Mortar** was used as a cementing agent in their constructions.
- ✽ The Indo-Islamic architecture **avoided** the use of human and animal figures.
- ✽ While the Hindu architecture had become too congested, the Indo-Islamic architecture introduced **spaciousness, massiveness and breadth** to it.
- ✽ While the previous structures used sculptures as means of decoration, the Indo-Islamic architecture **used calligraphy** as means of decoration.
- ✽ **Arabesque method** was also used for decoration. Arabesque meant the use of geometrical vegetal ornamentation and was characterised by a continuous stem which split regularly, producing a series of counterpoised, leafy, secondary stems. The secondary stems, in turn, split again or returned to merge with the main stem creating a decorative pattern.
- ✽ The architecture of this period heavily used the principles of geometry – from decorative pattern to imbuing a sense of **symmetry**.
- ✽ The buildings had intricate **jaali works**, which signifies the *importance of light* in Islamic religion.
- ✽ An important feature of the architecture during this period was the **use of water** in the premises of the constructions in the form of courtyard pools, fountains and small drains. Water was used primarily for *three purposes*:
  - ❖ Religious purpose
  - ❖ To cool the premises
  - ❖ Decorative purpose
- ✽ The Islamic rulers introduced the **Charbagh style** of gardening, in which a square block was divided into four adjacent identical gardens.



Arabesque Design



Jaali Work



Charbagh Style

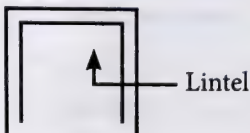


- The architectures of these times also used the **pietra-dura** technique for inlay of precious coloured stones and gems into the walls for decoration.
- Another unique feature was the use of **foreshortening technique** in the buildings, such that the inscriptions appear to be closer than they really are.



Pietra-dura specimen

### Difference between Arcuate Style and Trabeate Style

Basis	Trabeate Style	Arcuate Style (used under Indo-Islamic architecture)
Entrance	Characterised by the use of <b>lintel</b> . 	Characterised by the use of arches and domes.
Top	The use of <b>shikhara</b> on top of the temples. They were generally conical or curvilinear.	The use of <b>domes</b> , generally hemispherical, on top of the mosques.
Minar	<i>Minars were absent.</i>	<i>Minars were present on the four corners of the mosques.</i>
Building Material	Stone was the primary component of all constructions.	Brick, lime plaster and mortar started to be used for constructions.

### Architecture during Delhi Sultanate Period

During the period of the Delhi Sultanate, that is 1206–1526 AD, architecture can be categorised into two broad categories:

- Imperial Style:** Patronised by the rulers of Delhi.
- Provincial Style:** Patronised by local rulers and fiefs.

#### **Imperial Style**

The Imperial style of architecture flourished under the various dynasties that ruled during this period. Each ruler imparted certain flavours of his own, but the broad stylisation remained the same.

- Slave dynasty:** The Slave dynasty or the Ilbari dynasty remained in power **from 1206 to 1290 AD**. During this period, the style of architecture came to be known as the **Mameluke style** of architecture.



Adhai Din Ka Jhonpra, Ajmer



- During this period, most of the constructions were *remodellings of the existing Hindu structures*. They also started the erection of a number of monuments, **Qutb Minar** being a prime example. It is a five-storey structure initiated by Qutb-ud-Din Aibak, who built only the ground floor. The next three storeys were completed by Iltutmish and the fifth storey was built by Firoz Shah Tughlaq.



Qutb Minar and Alai Darwaza, Delhi

**Other Examples:** (1) Quwwat-ul-Islam mosque in the Qutb Minar premises which was converted from a Jain temple and (2) Adhai Din Ka Jhonpra in Ajmer.

- Khilji Dynasty:** They ruled from 1290 AD to 1320 AD and established the **Seljuk style** of architecture. The constructions of this period were marked by the use of **red sandstone**. Also, the prominence of Arcuade style began from this period. **Mortar** began to be used prominently in all the constructions as a cementing agent.

**Examples:** Alai Darwaza by Alauddin Khilji and Siri Fort.

- Tughlaq Dynasty:** It was the **crisis period** for architecture during the Delhi Sultanate period. However, some construction works were still undertaken, which used **grey sandstone**. During this period, the focus was more on *strength* of the building, and so there was less emphasis on decoration. The constructions combined both arch and lintel method of entrance design. They also introduced a style of construction known as '**batter**' which was characterised by *sloping walls* to give more strength to the building.

**Examples:** Cities of Tughlaqabad, Jahanpanah and Ferozabad.

- Lodi Dynasty:** Under the Lodi dynasty, architecture continued to take a backseat. **Only tombs** were commissioned during this period. However, one important feature of architecture during this period was the introduction of **double domes**. It consisted of a hollow dome inside the top dome.

The *reasons* for the use of double domes were as follows:

- ❖ To give strength to the structure
- ❖ To lower the inner height of the dome.

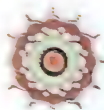
The tombs built during this phase were hard and bare, without any lavish decorations. They were built in **octagonal shapes**, with a diameter of roughly 15 m. They were supported by a sloping *verandah*.

**Example:** Lodi Gardens, and the city of Agra which was established by Sikandar Lodi.



Double Dome Architecture





## Provincial Schools of Architecture

During this period, the Indo-Islamic style started to influence the local architectural styles as well. Bengal, Bijapur, Jaunpur and Mandu became important seats of architectural development.

- **Bengal School (1203–1573 AD):** The Bengal school of architecture was characterised by its use of **bricks** and **black basalts**. The mosques built during this period continued the use of sloping '**Bangla roofs**', which was previously used for temples.

**Examples:** Qadam Rasul Mosque and Adina Mosque in Malda district of West Bengal.

- **Jaunpur School (1394–1479 AD):** Patronised by the Sharqi rulers, Jaunpur became a centre of great art and cultural activity. This style of architecture also came to be known as **Sharqi style** and also *avoided the use of minars*, as the Pathan style. A **unique feature** of the buildings here is the use of bold and forceful characters painted on huge screens in the centre and side bays of the prayer hall.

**Example:** Atala Mosque, Jaunpur.



Atala Mosque, Jaunpur

- **Malwa School (1405–1569 AD):** The cities of Dhar and Mandu in the Malwa plateau became prominent seats of architecture. The most prominent feature of the buildings here was the use of **different coloured stones** and marbles. The buildings had *large windows*, which could be a result of **European influence** and were decorated by stylised use of arches and pillars. Even the *stairs* were used to enhance the aesthetics of the construction. However, *minars were not used* in this school of architecture.

The Malwa school of architecture, also known as the **Pathan school of architecture**, is also one of the **finest specimens of environmental adaptation** of the period because of the following features:

- ❖ The use of **large windows** made the buildings and rooms well ventilated.
- ❖ The pavilions were **lightly arched** which made them airy and allowed the buildings to remain cool during the heat.
- ❖ **Artificial reservoirs** known as 'baulis' were constructed in the premises for storage of water.
- ❖ **Locally available materials** were used.
- ❖ The use of **batter system** as introduced by the Tughlaqs made the buildings strong.

**Examples:** Rani Roopmati Pavilion, Jahaz Mahal and Ashrafi Mahal.





Rani Roopmati Pavilion, Mandu



Hindola Mahal, Mandu

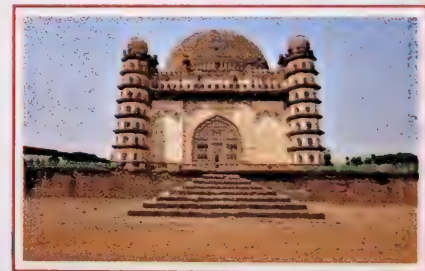
- ✿ **Bijapur School (1490–1656 AD):** Under the patronage of Adil Shah, Bijapur style or the *Deccan style* of architecture developed. He constructed a number of mosques, tombs and palaces which were unique in the use of **three-arched facade** and **bulbous dome**, and were almost spherical with a narrow neck. He also introduced the **use of cornices**. A special feature of the Bijapur school was the *treatment of its ceilings*, which were without any apparent support. **Iron clamps** and a strong plaster of mortar were used to give strength to the buildings. The walls were decorated by rich carvings.

**Example:** Gol Gumbaj (the mausoleum of Adil Shah) in Bijapur or Vijayapura

### Whispering Gallery in India

Made in such a manner that even whispers can be clearly heard in other parts of the gallery. Examples include:

1. Gol Gumbaj
2. Victoria Memorial
3. Golghar Granary in Bandipore



Gol Gumbaj in Bijapur

### Mughal Architecture

The Mughals were great patrons of art and architecture. Under them, architecture regained its place of importance, as new buildings were built with great vision and artistic inspiration.

#### Babur

Babur undertook the construction of mosques in Panipat and Rohilkhand, both constructed in 1526 AD. However, his reign was too short-lived to inspire any new style or technique.

**Kabuli Bagh Mosque:** Babur constructed it in 1527 in Panipat (in present-day Haryana) to mark his victory over Sultan Ibrahim Lodhi at the Battle of Panipat in 1526.

Babur built **Bagh-e Babur in Kabul in 1504** after his conquest of Kabul in 1504. It is one of the earliest surviving Mughal gardens in the world.





### Humayun

Humayun's reign was marked with constant power struggle against Sher Shah Suri. So, he couldn't focus much on art and architecture. He led the foundation of a city named **Dinpanah**, but couldn't finish it. Persian style became prominent in the architecture of this period.

**Humayun's Tomb:** The tomb was commissioned by **Bega Begum** in 1558, after the death of Humayun. UNESCO declared the tomb as the World Heritage Site in 1993.

### Sher Shah

During his brief reign, Sher Shah built few monuments. He built the **Qila-i-Kuhna (Mosque of the Old Fort) mosque** in Delhi. He built the famous **Rohtas Fort** in Pakistan and the **Sher Shah Suri Masjid in Patna** in Afghan style to mark his reign.

His period is a transition from Lodi style to Mughal style of architecture. He also undertook the re-construction and extension of an old Mauryan route and renamed it as **Sadak-e-Azam** (Great Road) which was later called as the **Grand Trunk Road**. He ensured adequate presence of sarais and trees for travellers. **Sher Shah Suri's tomb** was built at his birthplace **Sasaram**. It was made up of red sandstone and is situated inside a lake. The constructions under Sher Shah continued the traditions of the Delhi Sultanate period.

After Akbar ascended the throne of Delhi in 1556, the golden period of Mughal art and architecture started.

### Akbar

Akbar took a keen interest in the development of art and architecture. The principal feature of the constructions during Akbar's reign was the use of **red sandstone**. He also introduced the use of '**Tudor arch**' (four centred arch). Some of the prominent construction works undertaken during Akbar's reign are described below:



### **Agra Fort**

It was one of the first constructions which started during the reign of Akbar. However, most of the structures present inside the fort were constructed during the reign of Shah Jahan. Some of the prominent buildings here are as follows:

- ✿ Moti Masjid, by Shah Jahan
- ✿ Diwan-i-aam (Hall of Public Audience) by Shah Jahan
- ✿ Diwan-i-khas (Hall of Private Audience) by Shah Jahan
- ✿ Jahangiri Mahal
- ✿ Sheesh Mahal (Turkish Bath)

The gardens inside the fort are built using the **Charbagh style**. During the reign of Akbar, more than 5000 women stayed in his harem inside this fort. The fort was built between 1565 and 1573.



**Agra Fort**



## ☀ Fatehpur Sikri

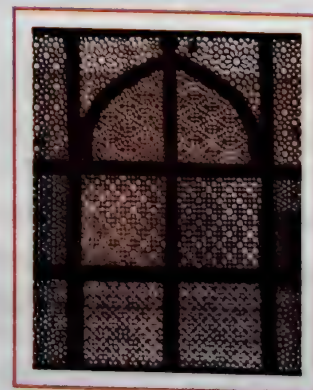
One of the highlights of Indo-Islamic architecture was the creation of a new capital city by Akbar at Fatehpur Sikri. It has been described as a *frozen moment in history* as the buildings here represent a unique blend of Hindu and Persian styles. It was constructed between 1571 and 1573.

Some of the important buildings inside the city are as follows:

- ☀ **Buland Darwaza** – the imposing 40-m red sandstone structure was built in 1575 AD, to commemorate Akbar's victory over Gujarat. It is the highest gateway of the world.
- ☀ **Salim Chishti's tomb** was built in 1581 AD. It has beautiful Jaali work in white marble. It is in the imperial complex which also includes Buland Darwaza and Jama Masjid. It was further decorated by Jahangir in 1606 AD.
- ☀ **Panch Mahal** is a five-storeyed structure made of columns and is inspired by the concept of a Persian badgir (windcatcher).
- ☀ **Jodha Bai's Palace or Mariam-uz-Zamani's Palace** (Mary of the Age) has beautiful interiors with Hindu motifs of bell and flowers.
- ☀ **Ibadat Khana:** Akbar used to meet the leaders of different religions here to have a discussion.



(from left) Buland Darwaza, Fatehpur Sikri, Agra; Humayun's Tomb, Delhi



(from left) Salim Chishti's Tomb, Fatehpur Sikri; specimen of Jaali work in the Tomb



- ✿ **Pachisi Court** in the courtyard where Akbar is said to have played chess.
- ✿ **Hiran Minar** was built in memory of Akbar's favourite **elephant**, named Hiran. It also served as a lighthouse for travellers. It is uniquely designed, and its exterior wall contains tusk like spikes.

### ✿ Allahabad Fort

**Allahabad Fort** was built by Akbar in 1583 near the confluence of Yamuna with the Ganges.

### Jahangir

During the reign of Jahangir, architecture took a **backseat** as he focused more on paintings and other forms of art. However, he oversaw the construction of some noteworthy monuments including **Akbar's tomb** in **Sikandra**. Further, he designed a number of gardens during his reign, for example the **Shalimar Bagh** in **Kashmir**. He also built the **Moti Masjid** at **Lahore**.



Itmad-ud-Daulah's Tomb, Agra

During the reign of Jahangir, his wife *Noor Jahan* also undertook some major construction projects like the **tomb of Itmad-ud-Daulah** (father of Noor Jahan) being an excellent example. It was during this time that *white marble* became the chief building material, replacing red sandstone which had been used till then. The tomb of Itmad-ud-Daulah was the first Mughal work made completely of *white marble*. It also has some of the finest *pietra-dura* works. **The tomb of Jahangir** was constructed by his son Shah Jahan at **Lahore**.

### Shah Jahan

Under Shah Jahan, Mughal architecture reached its *climax*. Some of his principal works are described below:

### ✿ Taj Mahal

Taj Mahal is the finest specimen of Mughal architecture, exhibiting the full range of grandeur and opulence. It was constructed in memory of his wife Arjumand Banu Begum or Mumtaz Mahal. It had all the features of Mughal architecture including the use of calligraphy, *pietra-dura* works, foreshortening technique, Charbagh style gardens and the use of water in the premises for decoration. Apart from this, some of the unique features of Taj Mahal are as follows:

- ✿ The jaali work in Taj Mahal is lace-like and is extremely fine.
- ✿ The carvings on the marble were low relief.

Apart from the Taj Mahal, Shah Jahan constructed a number of other monuments, gardens and buildings such as the following:

- ✿ **Red Fort in Delhi**
- ✿ **Jama Masjid in Delhi**



## ✿ Shalimar Bagh in Lahore

## ✿ City of Shahjahanabad

Besides such large-scale constructions, one of his best works was the construction of the **Peacock Throne** that is one of the finest examples of metal work during this period.

### Ustad Ahmad Lahori (1580–1649)

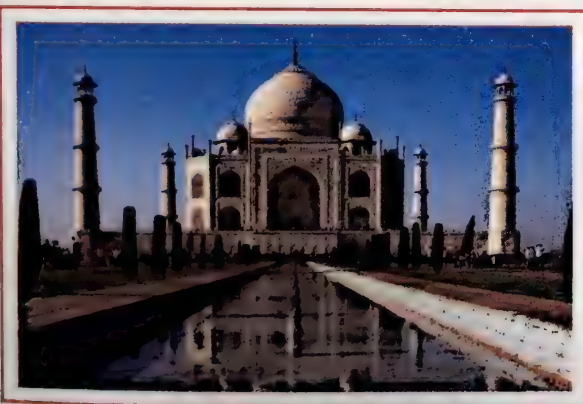
*He was the chief Mughal architect during the reign of Shah Jahan. Lahori was associated with the construction of several historical Mughal monuments including the Taj Mahal, Red Fort, Jama Mosque in Delhi, etc.*

*He was given the title of **Nadir-ul-Asar** by Shah Jahan.*

## Aurangzeb

During the reign of Aurangzeb, Mughal architecture declined. Being a puritanical, he did not take an active interest in the pursuit of art and architecture.

Nevertheless, Aurangzeb did commission the construction of **Bibi Ka Maqbara** in memory of his wife Begum Rabia-ud-Daurani. It is situated in **Aurangabad** and is described as a poor imitation of the Taj Mahal.



A Comparison of the Taj Mahal, Agra (left) and Bibi Ka Maqbara, Aurangabad (right)

During the Mughal period, two other styles of architecture developed in the region of Rajasthan and Punjab.

## Rajput Style

The Rajput constructions of the period were also influenced by the Mughal style, but were unique in size and scope of their constructions. They generally undertook the building of imposing palaces and forts. Some of the unique features of Rajput architecture are as follows:

- ✿ They used the concept of **hanging balcony (jharokha)**, which were constructed in all shapes and sizes.



The cornices were built in the shape of an *arch* such that the shadow took the shape of a bow.

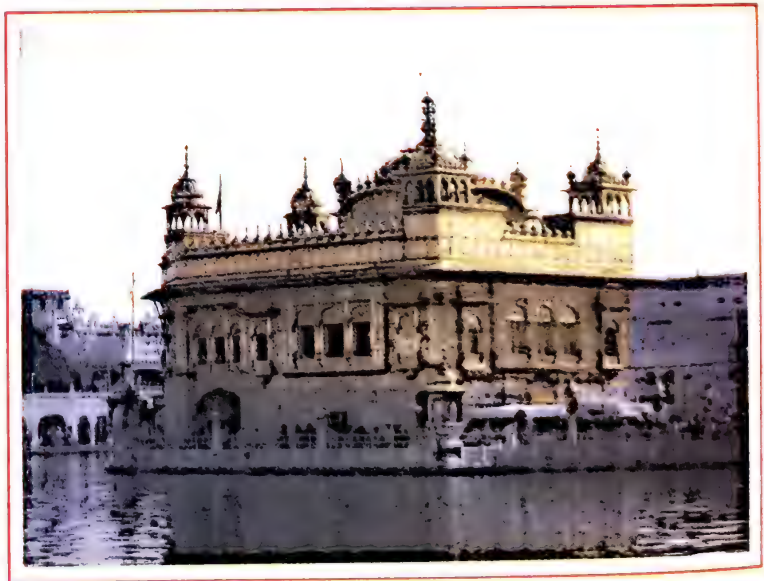


Hawa Mahal, Jaipur with Hanging Balconies

### Sikh Style

Sikh style of architecture developed in the region of modern-day Punjab. It was heavily influenced by Mughal style and Rajput style of architecture. Some of the features of Sikh school are as follows:

- ☀ Use of *multiple Chhatris* or kiosks on the top of the construction.
- ☀ Use of *shallow cornices* and onion dome.
- ☀ The buildings had *fluted domes*, which were generally covered with brass and copper guilds for decoration and support.
- ☀ The arches were decorated by the use of numerous foliations.



Harmandir Sahib, Amritsar

**Example:** Shri Harmandir Sahib or Golden temple (constructed during the 16th–17th century).



### Awadh Architecture

- They mainly revolve around Lucknow and were built by the Nawabs of Awadh during the 18th–19th century AD.
- They attempted to preserve Mughal traditions along with experimenting with a variety of materials and innovative ideas.
- They were both religious as well as secular structures.
- These structures were made mainly using **mortar** (not marble or sandstone). Mortar used was a mixture of brick dust, urad daal (lentil), rice husk and tree gum.
- Prominent structures include the following:
  1. **Bara Imambara, Lucknow** – Built by Asaf-ud-Daula in 1784, it comprises the Asfi mosque, Bhul-bhulaiya (the labyrinth), and a step well with running water.
  2. **Chota Imambara, Lucknow** – Built in 1838, it serves as a mausoleum for Nawab Muhammad Ali Shah and his mother.
  3. **Rumi Darwaza (Turkish Gate), Lucknow** – Built in 1784, it is situated between Bara and Chota Imambara and is believed to be named after Sufi mystic, Jalal ad-Din Mohammad Rumi.



Rumi Darwaza, Lucknow

### Architecture in Kashmir

Development of Kashmiri architecture can be broadly divided into two important phases of its political rule – early medieval Hindu phase and 14th-century onwards Muslim rule.

No major monuments that were made prior to 600 AD exist, except few Buddhist monuments such as monasteries and stupas (now in ruins) were discovered at Harwan and Ushkar.

#### Temples in Kashmir

The Kashmiri temple architecture have their unique features suited to local geography and are renowned for their exquisite stone carvings. Due to their location on the important trade routes, the architectural style is inspired by many foreign sources. Temple making reached great heights under the rulers of the **Karkota dynasty and Utpala dynasty**.



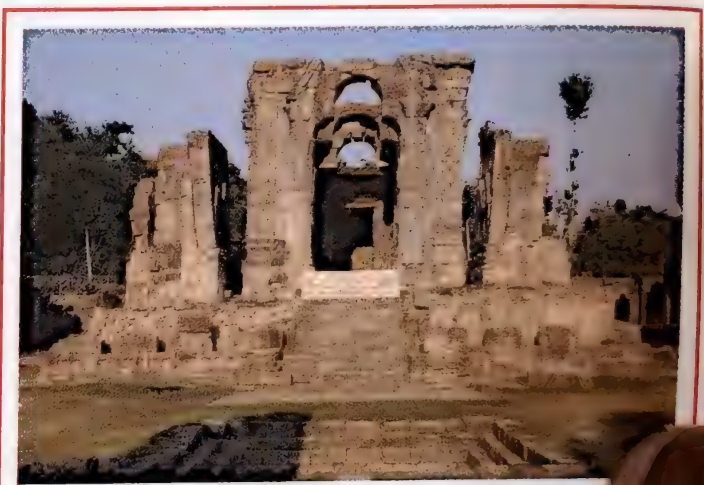
The **main features** of Kashmir style of architecture are as follows:

- ✿ Trefoil arches (Gandhara influence)
- ✿ Cellular layout and enclosed courtyard
- ✿ Straight-edged pyramidal roof
- ✿ Column walls (Greek influence)
- ✿ Triangular pediments (Greek influence)
- ✿ Relatively more number of steps

### ✿ **Martand Sun Temple**

It is located in Anantnag, Kashmir, and was built in the 8th century AD under the aegis of **Karkota dynasty** ruler Lalitaditya Muktapida.

It is considered to be a synthesis of various schools of architecture. Gandhara, Chinese and Gupta influences can be observed on the monuments. The complex is in the shape of a courtyard, surrounded by columns. The main temple has a pyramidal top and carvings of gods like Vishnu, river goddess Ganga and Yamuna and the Sun God.



Martand Sun Temple, Kashmir

### ✿ **Temples at Awantipora**

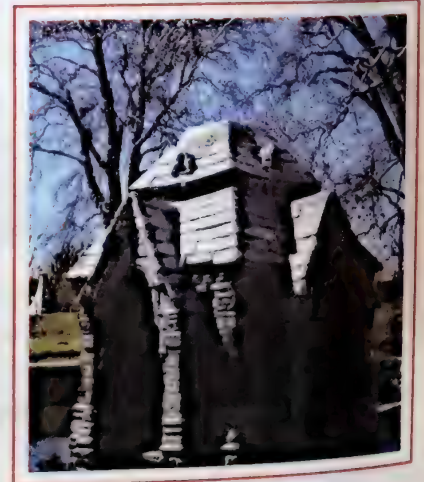
There are two temples, namely **Avantiswami** for Lord Vishnu and **Avantisvara** dedicated to Lord Shiva. It was built by King Avantivarman, the first king of the Utpala dynasty, in the 9th century AD. The temple is inside a paved courtyard and has four shrines in its four corners. The gateway has two chambers and is carved out eloquently. Roman and Gandharan influence is clearly found.

### ✿ **Pandrethan Temple**

It is also called Meruvardhanaswami temple and is dedicated to Vishnu, but images of Shiva also exist. It was carved out of a single block of stone and has exquisite carvings on its walls. It was constructed in the early 10th century AD and is located near Srinagar. It has a domed roof and arches.

### ✿ **Mamleshwar Shiva temple**

It is located in Pahalgam and was built in around 400 AD. It finds mention in the classic Sanskrit text *Rajatarangini*.



Pandrethan Temple, Kashmir



### ☀ **Monuments in Paraspore**

It is located in modern-day Paraspore. It was built by Lalitaditya Muktapida in the 8th century AD, who made Parihaspora his capital. It has temples dedicated to Lord Vishnu and Lord Parihasakesana. It also had few Buddhist structures.

### ☀ **Architectural Development under Islamic Rule**

Establishment of Muslim rule led to a blend of existing Kashmiri style and Islamic sensibilities. The monuments were mostly square in shape. The mosques were made of wood, brick and stone masonry. There is an absence of cloisters and domes; instead, multi-levelled sloping roofs and tall spires are found.

### ☀ **Jamia Masjid, Srinagar**

The iconic mosque was constructed in the 14th–15th century. It has a large courtyard and 370 wooden pillars. A curved dome is notably absent following the Kashmiri style of architecture.

### ☀ **Aali Masjid, Srinagar**

It was built in the 15th century by Shah Miri king, Sultan Hassan Shah. It is the second largest mosque in the Kashmir Valley. Absence of dome is seen in this monument made of timber and stone. The building has a pyramidal top with arch-shaped windows.



Jamia Masjid, Srinagar

### ☀ **Pari Mahal**

It was constructed by the Mughal prince Dara Shikoh in the mid-17th century. It also had an observatory. It is a marvellous terraced structure situated on a hill, overlooking Dal Lake. It is near Chashme Shahi garden.

### ☀ **Gardens in Kashmir**

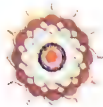
The Mughal kings built a lot of gardens and were inspired by the Persian designs. They were constructed in Charbagh style. Water streams, fountains and trees form an important part of the gardens.

☀ **Chashme Shahi**, built around a fresh spring in Persian style.

☀ **Shalimar Bagh** was constructed by Jahangir in 1619 AD. It was the royal residence of Emperor Jahangir during the summer months. It has three terraces, namely Diwan-e-Aam, Diwan-e-Khas and Zenana Garden.



- ✿ **Nishat Bagh** is the largest mughal garden in the valley. It is near Dal Lake and has 12 terraces.
- ✿ Badamwari Garden in Srinagar.
- ✿ Verinag and Kokernag in Anantnag.
- ✿ **Achabal Gardens** were built around 1620 AD by Nur Jahan.



## Temples of Parsi Community in India

There are three major types of **fire temples** of the Parsi faith. The first is Atash Behram, (Fire of Victory), the second is Atash Adaran and the third is Atash Dadgah. There are eight Atash Behrams in India and more than 100 Dadgahs, mostly located in Maharashtra and Gujarat.



### Atash Behram

The exterior is generally kept simple because the idea is to hold a sacred fire and Yasna ceremony (prayers) rather than glorification of the faith. It has an inner sanctum where fire is kept. The structures have vents for the smoke to escape. The performance of ceremony is considered to be of the highest order and involves elaborate arrangements. They are performed by the high priests called Dasturs. Atash Behram is the **highest grade of fire** and involves gathering of **16 types** of fire.

### Eight Atash Behrams (Fire Temples) in India are as follows:

- ✿ Iranshah Atash Behram, Udvada (Gujarat), built in the 18th century.
- ✿ Bhagarsath Anjuman Atash Behram in Navsari (Gujarat), built in the 18th century.
- ✿ Dadiseth, Wadia, Banaji and Anjuman Atash Behram in Mumbai
- ✿ Modi and Vakil Atash Behram in Surat, built in the 19th century.

### Sun Temples in India

The Sun has been revered since the Vedic age with many hymns written for the celestial body. It is worshipped as Aditya or Surya under Hinduism. There are many rituals in practice for worshipping the deity. Many temples have also been constructed with the Sun as the chief deity. Sun temples are even found in Japan, Egypt and China. Some of the Rajput clans, namely 'Suryavanshi', worship the Sun and claim to be the descendants of the deity. Some of the major sun temples in India are as follows:

- **Modhera Sun Temple, Gujarat.** It was built in the 11th century.
- **Konark Sun Temple, Odisha.** It was constructed by Narasingha Deva I, the Eastern Ganga king in the 13th century. It is in the shape of a 'Rath' (chariot) with a mandapa on a raised platform.



- **Brahmanya Dev Temple, Unao (Madhya Pradesh)**
- **Suryanar Kovil, Kumbakonam (Tamil Nadu)** was built in the 11th century in Dravidian style. It has shrines of the Sun God and eight other celestial bodies, together called 'Navagraha'. It has a beautiful five-layered Gopuram.
- **Suryanarayana Swamy Temple, Arasavalli (Andhra Pradesh)**. It is said to be constructed by a Kalinga king in the 7th century. The idol is made of granite and holds a lotus.
- **Dakshinaarka Temple, Gaya (Bihar)** is said to be built by King Prataparudra of Warangal in the 13th century AD. The deity is made in granite, and the idol wears Persian attire such as a waist girdle, boots and a jacket. It has a Surya Kund (water reservoir) nearby.
- **Navalakha Temple, Ghumli (Gujarat)** was constructed in the 11th century. It is built in Solanki and Maru-Gurjara style. It faces east and is built on a large platform.
- **Surya Pahar Temple, Goalpara (Assam)**
- **Martand Sun Temple, Kashmir**

### Charaideo Maidams

*Charaideo is a town in Assam and it was the first capital of the Ahom kingdom. It was set up by the first Ahom king Chaolung Sukaphaa in 1229 AD. There are several maidams, or burial mounds of the Ahom kings and royalty. They are the Ahom equivalent of the Egyptian Pyramids.*

### Modern Architecture

The arrival of the European colonists coincided with the decline of the Mughal Empire which started a power struggle among the Portuguese, French, Dutch, Danish and British which culminated in British rule till 1947. However, the Europeans also brought with them a wealth of architectural styles, which can be seen in the numerous constructions they undertook.

#### Portuguese Influence

The Portuguese brought with them the **Iberian style** of architecture. They initially built trading posts and warehouses, which were later remodelled into fortified towns along the coastlines. They also introduced the concept of '**patio houses**' and '**Baroque style**' developed in the late 16th century in Europe to express the strength of the Church. It had elaborate, detailed and theatrical design to create a dramatic effect. It involved use of contrasting colours.



Some of the notable constructions are the following:

- ✿ **Sé Cathedral in Goa** was completed in 1619 AD. It has been built in the Portuguese late-Gothic style. It has a large bell called the 'Golden Bell'.
- ✿ **Basilica of Bom Jesus** (Holy Jesus), Goa. It is a World Heritage Site built in Baroque style and was completed in 1605 AD. It has the body of revered St. Francis Xavier.
- ✿ **Castella de Aguada** in Mumbai.
- ✿ **St. Paul's Church, Diu.** It is built in Baroque style and was completed in 1610 AD.
- ✿ **Diu Fort** was built in 1535 AD on the coast of Diu island. The fort has a lighthouse, and canons are placed on the walls. It has three churches inside the fort complex, namely: St. Thomas Church, St. Paul's Church and the Church of St. Francis of Assisi.
- ✿ **Church of St. Anne, Talaulim (Goa).** It was completed in 1695 AD and built in Baroque style.



Sé Cathedral, Goa

### French Influence

The French brought the concept of urban city planning with them. The French towns of **Puducherry and Chandernagore (now Chandannagar, West Bengal)** were built using the Cartesian grid plans and scientific architectural designs. They built imposing buildings as a show of power. They also introduced the concept of **anonymous architecture** which involves a simple facade without much ornamentation or design, much like modern buildings. The French also developed the coastal towns of **Mahe** (Kerala), **Karaikal** (Tamil Nadu) and **Yanam** (Andhra Pradesh).

**Examples:** Church of the Sacred Heart of Jesus in Puducherry and the Sacred Heart Church of Chandannagar.



Church of the Sacred Heart of Jesus, Puducherry

### British Influence

The British brought with them the **Gothic style** of architecture. It merged with the Indian architecture and resulted in the Indo-Gothic style of architecture. After 1911, a new style of architecture known as the **Neo-Roman architecture** emerged.

### Indo-Gothic Style

Also known as the *Victorian style*, it was a unique blend of Indian, Persian and Gothic styles of architecture. Some of the features of Indo-Gothic style are as follows:



- ✿ The constructions were *extremely large and elaborate* in their execution.
- ✿ The walls were *thinner* than in the Indo-Islamic constructions.
- ✿ The arches were *pointed*, unlike the curving arches of the Indo-Islamic era.
- ✿ One of the unique features of the Victorian style was the use of *large windows*.
- ✿ The churches had a *crucified ground plan*.
- ✿ It adhered to advanced structural engineering standards of Britain. Steel, iron and poured concrete started being used.

**Examples:** Victoria Memorial in Kolkata and Gateway of India in Mumbai.



Victoria Memorial (left) and St. Paul's Cathedral (right), Kolkata

### Difference between Iberian and Gothic Architecture

Basis	Iberian Architecture	Gothic Architecture
<b>Material Used</b>	Brick was the main material used by the Portuguese. Wood was used for roofs and stairs.	Red sandstone and coarse limestone were primarily used.
<b>Structural Variations</b>	The Portuguese continued with their western traditions and did not introduce any structural variations.	The British adopted Indian motifs and styles, giving rise to the Indo-Gothic style of architecture.

### ✿ Neo-Roman Style

After 1911, the constructions undertaken by the British Raj were carried out according to Neo-Roman style or Neo-Classical style. The architectures of New Delhi, carried out by Edwin Lutyens and Herbert Baker were the finest examples of this style. It has been often described as the 'Rome of Hindustan'. The features of this phase are as follows:

- ✿ The constructions were anonymous and *without* any interesting features.
- ✿ It was a confluence of all styles of architecture which made the style *congested* and cramped the space of artistic expression.
- ✿ Simplicity, modernity and utility were highly compromised due to the hybrid nature of the constructions.
- ✿ There was a focus on **circular buildings**.
- ✿ There was an overuse of oriental motifs to realise western architectural designs.



The concept of the **upturned dome**, as can be seen at the top of the Supreme Court and Rashtrapati Bhavan, was introduced during this phase.



Supreme Court (left), and Parliament (right), New Delhi

**James Prinsep (1799–1840)** was an English scholar and antiquary, the founding editor of the *Journal of the Asiatic Society of Bengal*. He is remembered for deciphering the Kharosthi and Brahmi scripts – edicts of Ashoka. He worked as an assay master at the mint in Benares. He conducted a survey of Benares and produced an accurate map in 1822 and published between 1830 and 1834 *Benares Illustrated in a Series of Drawings*. He reformed the Indian system of weights and measures and introduced a uniform coinage.

**Sir Alexander Cunningham (1814–1893)** was a British Army engineer, he was appointed to the position of archaeological surveyor in 1861, to the Government of India, the Archaeological Survey of India was founded. He had conducted excavations at Sarnath in 1837, and he excavated at Sanchi and published *The Bhilsa Topes* in 1854 (the history of Buddhism based on architectural evidence).

Other major contributions of Sir Alexander Cunningham included the first volume of *Corpus Inscriptionum Indicarum* (1877), *The Stupa of Bharhut* (1879), *the Book of Indian Eras* (1883), *Ladakh: Physical, Statistical, and Historical with Notices of the Surrounding Countries* (1854), *The Ancient Geography of India* (1871) etc.

**The Great Trigonometrical Survey** was a project which was undertaken by the British East India Company to survey the entire Indian sub-continent and was begun in 1802 by the infantry officer William Lambton.

**James Rennell (1742–1830)** was an English geographer and pioneer of oceanography. Rennell's most significant work was the accurate *Bengal Atlas* (1779) and the first detailed map of India (1783).

**Colin Mackenzie**, an engineer and antiquarian, arrived in Madras in 1783 and was appointed Surveyor General of the Madras Presidency. He was appointed Surveyor General of India in 1815. The ruins at Hampi under the Vijayanagara Empire were brought to light by Colonel Mackenzie in 1800, and he prepared the first survey map of the site.



### Some Important Archaeological Sites and their Significance

**Chandraketugarh:** It is an archaeological site located near Bidyadhari river in North 24 Parganas district of **West Bengal**. It is one of the most talked about and mysterious sites filled with amazing **terracotta** sculpture.

Northern Black Polished Ware (NBPW) relics and sculptures during the Maurya, Kushana and Gupta period, as well as punch-marked and gold coins have been unearthed from Chandraketugarh. Terracotta art of the site exhibits an amazing degree of precision and craftsmanship.

**Sothi Siswal Culture:** Sothi is an early archaeological site of **pre-IVC** settlement dating back to around 4600 BC. It is located in **Rajasthan**. Siswal is situated in Hisar, Haryana. The cultural site is of the **Chalcolithic age** dating around 3800 BC. Pottery of the site exhibits 'six fabrics of Kalibangan'. **Lohari Ragho** is another site in Haryana belonging to the Sothi Siswal cultural period.

**Burzahom Archaeological Site:** It is a Neolithic site located in the **Kashmir Valley**. Archaeological excavations have divulged different phases of cultural significance between 3000 BC and 1000 BC.

**Doiyang Dhansiri Valley:** This ancient archeological site is situated in **Assam**. Doyang river is a tributary of Dhansiri. Doiyang Dhansiri valley served as an important **trade link** between the South-East Asian and Indian mainland since the 2nd–3rd century.

**Ambadevi Rock Shelters:** This extensive cave site is located in Satpura Range in **Madhya Pradesh**. Several **petroglyphs and rock paintings** have been found in the caves. The oldest rock art paintings are about 20,000 years old.

**Sugh Ancient Mound:** The site is located in the Yamunanagar district of **Haryana** on the west bank of Yamuna river. Reference of Sugh mound is found in **Hiuen Tsang's** travel account.

**Inamgaon:** The site is located on the River Ghod, a tributary of the Bhima in **Maharashtra** and was occupied between 3600 and 2700 years ago. Seeds of wheat, barley, rice, pulses, millets, peas and sesame have been found. **Bones** of a number of animals including cattle, buffalo and goat have been found, and they may have been used as food. There is evidence that fruits such as amla, jamun and berries were collected and evidence of Chalcolithic agrarian settlement helps to identify Jorwe culture.

**Daojali Hading:** It is a Neolithic site in **Assam** dated to about 2700 years ago. The unique feature of the site is **cord-marked pottery**.



**Brahmagiri:** It is located in the Chitradurga district of **Karnataka**. The site was excavated many times including the excavation of Mortimer Wheeler in 1947 on behalf of the ASI. Numerous terracotta beads, pottery and a medieval stone temple have been discovered. Traces of Microlithic, Neolithic, Iron Age, Maurya, Chalukya and Hoysala culture have also been found.

**Sujata Stupa or Sujata Kuti Stupa:** It is a **Buddhist** stupa located in the east of Bodh Gaya in **Bihar**. It lies across the Phalgu river from the town of Bodh Gaya, where Gautama Buddha attained enlightenment. It was initially built in the 2nd century BC.

**The Warriors of Sanauli:** In 2005, the Archaeological Survey of India discovered some ancient artefacts from Sanauli village of Uttar Pradesh. Trial excavations in 2018 are ascribed to the Ochre Coloured Pottery culture (OCP). The carbon dating tests confirmed that the burial site, where 125 burials of a tribal warrior clan were discovered, is about 4000 years old and that they used technologically advanced weaponry.

**Mangar Bani:** It is a Paleolithic archaeological site, situated in the Mangar village on the Delhi–Haryana border and contiguous to the Asola Bhatti Wildlife Sanctuary. The region is inhabited by Gurjar community. Mangar Bani is India's largest neolithic South Asian Stone Age site with cave painting, which is 20,000–40,000 years old. Archaeologists believe that the Mangar Bani Cave paintings belong to the Upper Palaeolithic Age.

### Post-Independence Architecture

After 1947, two schools of architecture emerged – the Revivalist and the Modernist. However, both the schools could not break away from the colonial hangover. This has caused a decline in the standard of the architectural traditions of India.

For example, the Punjab government hired Le Corbusier, a French architect, to design the city of Chandigarh.

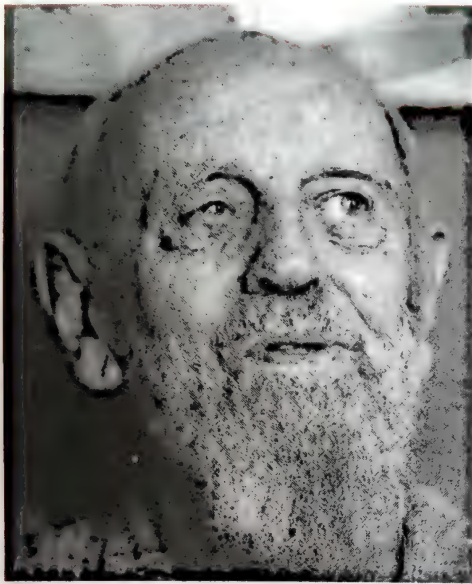


#### Laurie Baker

Known as the '**Architect of the Poor**', Laurie Baker was responsible for the revolutionised **mass housing** concept in **Kerala**. In 2006, he was nominated for the **Pritzker Prize** dubbed as the Nobel Prize for Architecture. Some of the features of his architectural style are as follows:

- ☀ He constructed environment-friendly buildings by using locally available materials.
- ☀ He introduced the concept of **filler slab construction** to reduce the consumption of steel and cement.





Laurie Baker and His Mass Housing Project

- ✿ He also laid emphasis on **ventilation** and **thermal comfort** arrangements.
- ✿ He is known as 'The Conscience Keeper of Indian Architecture' and the 'Gandhi of Indian Architecture'.

### ✿ Charles Correa

He is known for his work in urban architecture and spatial planning. He adopted modern architectural principles to local sensibilities and needs. He has designed buildings such as the Madhya Pradesh Assembly Building, Mahatma Gandhi Memorial Museum in Ahmedabad and LIC Building in Connaught Place, New Delhi. He was awarded the Padma Vibhushan in 2006.

Thus, we see that from the pre-historic times, art and architecture has found a unique expression in the life and leisure of the people of India. Greeks, Arabs, Persians and Europeans each had contributed in their own little way to the existing traditions, and the result is the splendid potpourri of Indian art and architecture.

### ✿ Achyut Purushottam Kanvinde (1916–2002)

He was an eminent Indian architect who combined modern architecture with the elements of Brutalist architecture. He was awarded the Padma Shri in 1974.

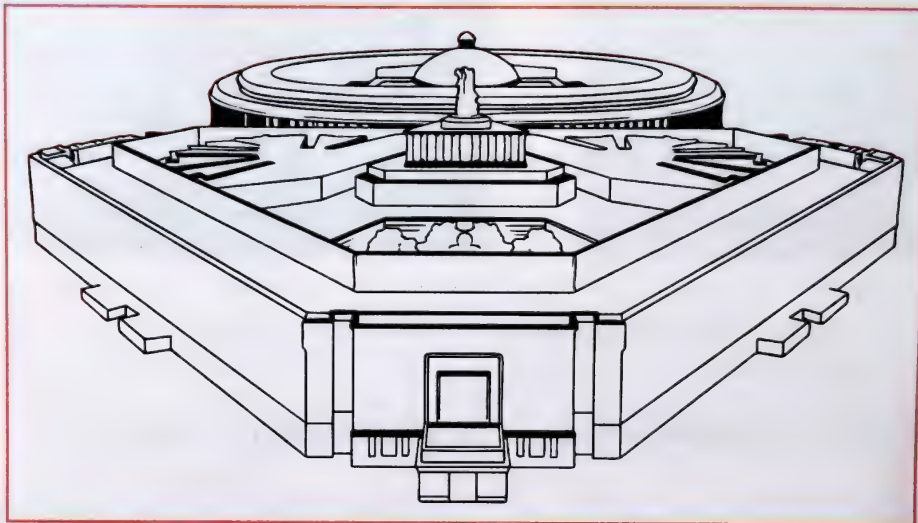
He was associated with the construction of IIT Kanpur, National Science Centre in Delhi, Dudhsagar Dairy plant in Mehsana, ISKCON Temple at New Delhi and many other buildings.



### Parliament House

A new parliament building has been constructed in New Delhi as part of Central Vista Redevelopment Project. It was inaugurated on 28 May 2023. The new parliament building has been designed by architect **Bimal Patel**.

The old parliament building was built in 1927 and was designed by the British architects **Herbert Baker** and **Sir Edwin Lutyens**. The construction was influenced by **Chausath Yogini Temple at Mitaoli in Madhya Pradesh**.



Design of New Parliament House of India, New Delhi

## CHAPTER SUMMARY

- ✿ **Harappan Civilisation or Indus Valley Civilisation (IVC)** – among the earliest and finest examples of urban civic planning – vivid imagination and artistic sensibilities exuded by the numerous sculptures, seals, potteries and jewellery. S.R. Rao compared the Indus script with the **Phoenician Alphabet**.
- ✿ **Harappan city was divided into two parts** – an upraised citadel and the lower part of the city – prevalence of public baths – advanced drainage system – **Great Bath** in the excavated remains of Mohenjo-daro.
- ✿ **Terracotta** – fire-baked clay for making sculptures – made using pinching method – Mother Goddess.
- ✿ The **Cholistan culture** is situated in the western part of the Thar desert.
- ✿ **Stupas** – burial mounds – representation of a funeral cumulus in which relics and ashes of the dead were kept.
- ✿ **The emergence of the Gupta Empire** – golden age of India – temple architecture reached its climax – three principal deities worshipped were *Vishnu* in the northern and central part of India, *Shiva* in the southern part and *Shakti* in the eastern part of India as well as in the Malabar Coast or south-west part of India.



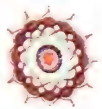
- ✿ **Nagara style of architecture** – temples generally followed the Panchayatana style – presence of assembly halls or mandaps – had a pillared approach.
- ✿ **Dravidian style or Chola style of architecture** – surrounded by high boundary walls – high entrance gateway known as gopuram – presence of a water tank.
- ✿ **Charaideo Maidams** are burial mounds of the Ahom kings and they are the Ahom equivalent of the Egyptian Pyramids.
- ✿ **Indo-Islamic architecture or Indo-Saracenic architecture** – use of arches and domes known as 'arcuate' style of architecture – mortar was used as a cementing agent – architecture avoided the use of human and animal figures – introduced spaciousness, massiveness and breadth – used calligraphy as a means of decoration.
- ✿ **Portuguese brought with them the Iberian style of architecture** – introduced the concept of 'patio houses' and 'Baroque style' – had elaborate, detailed and theatrical design to create a dramatic effect. It involved use of contrasting colours.
- ✿ **Gothic style of architecture** – known as the *Victorian style* – unique blend of Indian, Persian and Gothic styles of architecture – walls were thinner than in the Indo-Islamic constructions – use of large windows – churches had a crucified ground plan.
- ✿ **Neo-Roman style or Neo-Classical style** – constructions were anonymous and without any interesting features – simplicity, modernity and utility – focus on circular buildings – overuse of oriental motifs to realise western architectural designs.
- ✿ The **new Parliament building** has been designed by architect **Bimal Patel**. The design of the old parliament building was influenced by **Chausath Yogini Temple at Mitaoli**.





# CHAPTER 2

## LEGENDARY CITIES OF INDIA



### Introduction

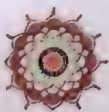
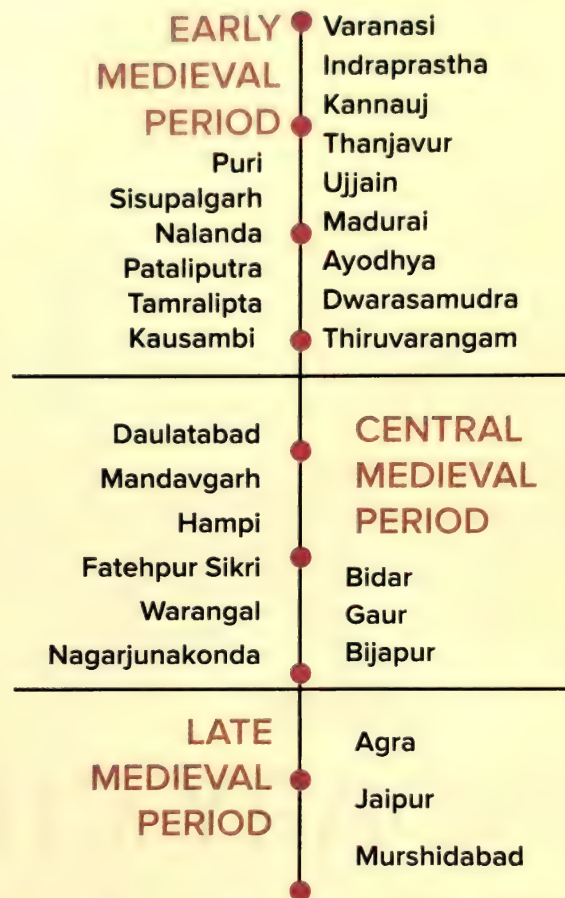
India is a land of rich cultural history and heritage. Ancient and medieval cities have witnessed the rise and fall of empires, the marvellous arts and the diverse cultures. From the ruins of the Indus Valley Civilisation to the medieval trade routes, these cities take us to the glorious history of our country.

Harappa and Mohenjo-Daro show us the architectural expertise of Indus Valley Civilisation whereas the medieval cities help us to know about different cultures, architecture, kingdoms etc.



In this chapter, we will discover the excellence of these cities.

## LEGENDARY CITIES OF INDIA



### Early Medieval Period (6th–13th Century)



#### Varanasi (Banaras)

It is an ancient city on the left banks of the Ganges. 'Varanasi' is named after two Ganges tributaries forming the city's borders: **Varuna**, flowing in northern Varanasi, and **Assi**, today, a small stream in the southern part of the city, near Assi Ghat. In the *Mahabharata*, the city is referred to as Kasi. Sanskrit word **kas means** – 'to shine'. Varanasi is also called '**City of Light**'.



Varanasi was an important religious and cultural centre during the medieval period. It has around 2,000 temples, including Kashi Vishwanath temple.

During **Gautama Buddha's** time, Varanasi was a part of the **Kingdom of Kashi**. Chinese traveller **Xuanzang**, during his visit to the city around 635 AD, stated that the city was a centre of religious and artistic activities. When Xuanzang visited Varanasi in the 7th century, he named it '**Polonise**' and stated that some 30 temples with about 30 monks are present in the city.

The city's religious importance continued to grow in the 8th century, when **Adi Shankara** established the **worship of Shiva as an official sect of Varanasi**. **Kashi Vishwanath Temple** is located in the Vishwanath Gali of Varanasi. It is dedicated to Lord Shiva and is one of the twelve Jyotirlingas of the Shiva temples. The **Ratneshwar Mahadev Temple** is situated at the **Manikarnika Ghat of Varanasi**. It has a **nine-degree slant** and was built extremely close to the Ganga River. **Chandradeva**, founder of the **Gahadavala dynasty** made Banaras a second capital in 1090. In 1194 AD, the Ghurid conqueror **Muizzuddin Muhammad Ghuri** defeated the forces of **Jayachandra** in a **battle near Jamuna** and ravaged the city of Varanasi and destroyed many temples.

Important icons of the Bhakti movement like Kabir and Raidas were born in Varanasi. **Annie Besant** founded the **Central Hindu College** in this city. It was the foundation for the creation of **Banaras Hindu University in 1916**. **Silk weaving** is the dominant industry in Varanasi. Varanasi is famous for its production of very fine silk and **Banarasi Sarees** (brocades with gold and silver thread work) which are often used for weddings and special occasions. Important products of this region are **betel leaves (Banarasi paan)**, **langra mangoes** and **khoa (solidified milk)**. Famous places of Varanasi are the Aghor Peeth, the Alamgir Mosque, the Durga Temple, the Jantar Mantar, the Sankat Mochan Hanuman Temple, the Mahatma Gandhi Kashi Vidyapith, Shri Vishwanath Temple on the BHU campus, the Ashoka Pillar, the Bharat Kala Bhavan (Art Museum), the Bharat Mata Mandir, the Central University for Tibetan Studies, the Dhanvantari Temple, the Ramnagar Fort, the Riverfront Ghats, the Tulsi Manas Temple. Culturally, the city is also home to the **Benaras Gharana** of Hindustani classical music that has produced gems like Bismillah Khan, Sitara Devi, Girija Devi etc.

Varanasi was nominated as the first-ever SCO Tourism and Cultural Capital for the period of 2022-23 in the 22nd Meeting of Shanghai Cooperation Organization (SCO) Council of Heads of State held in Samarkand, Uzbekistan.



Varanasi (Banaras)





## Ajmer

Early name of Ajmer was **Ajayameru**. The city was founded by an 11th-century **Chahamana king Ajayraj Singh Chauhan**. Ajmer is surrounded by the **Aravali Mountains**. As per the famous historian Dasharatha Sharma, the city's name is mentioned in **Palha's Pattavali**. **Vigraharaja IV's Prashasti**, found at **Adhai Din Ka Jhonpra**, states that Ajayadeva (Ajayraj Singh Chauhan or Ajayaraja II) shifted his residence to Ajmer. In 1193, **Ghurids** annexed Ajmer and later it was returned to Rajput rulers under condition of tribute. In around 1558, Mughal Emperor **Akbar** conquered Ajmer. Mughals used to make frequent pilgrimages to the city to visit the **dargah of Moinuddin Chishti**. Ajmer was also a **military base** for campaigns **against Rajput rulers**. **Jahanara Begum** and **Dara Shikoh**, children of Shah Jahan, were both born in the city. The **Ajmer Sharif Dargah** complex features exquisite **Mughal and Islamic architecture**. The **Urs festival** at the Ajmer Sharif Dargah is a major event in Ajmer. Devotees from across the world come here to celebrate this. Ajmer is also known for its handicrafts, including embroidered textiles, pottery, and jewellery. In 1818, **Daulat Rao Sindhia**, the king of Gwalior, ceded Ajmer to the British, and it was a part of the **Bengal Presidency of British India** till 1836. Later, it was moved into the North-Western Provinces.



Adhai Din Ka Jhonpra, Ajmer



## Kannauj

It is located in present-day Uttar Pradesh. In the early Buddhist literature, Kannauj is mentioned as **Kannakujja**. It lied in the trade route from Mathura to Varanasi and Rajgir. Kannauj became a common point for three powerful dynasties, namely the **Gurjara-Pratiharas**, **Palas**, and **Rashtrakutas** between the 8th and 10th centuries. **Tripartite struggle**, also known as the **Kannauj Triangle Wars**, between the **Gurjara-Pratihara**, the **Palas** and the **Rashtrakutas** took place in Kannauj. Later, it served as the capital city of **Gurjara-Pratihara** dynasty. In medieval India, it was the center of imperial Indian dynasties. Initially, it was ruled by **Maukhari dynasty**, and later, Emperor **Harshavardhana of Pushyabhuti dynasty**. Chinese pilgrim Fa-hien visited Kannauj between 399 and 414 A.D. during the reign of Chandragupta II. One of the greatest Buddhist pilgrims center at the time of Fa-hien's visit near Kannauj was **Sankissa**. Chinese pilgrim **Xuanzang** described Kannauj as a large, prosperous, and glorious city with many Buddhist monasteries. The city later came under the rule of **Gahadavala dynasty**. During the rule of **Govindachandra**, the city reached '**unprecedented glory**'. The **Battle of Kannauj** (also known as the **Battle of Bilgram**) took place in Kannauj between **Sher Shah Suri** and



**Humayun** on 17th May 1540. **Humayun** was defeated in this battle. It is also for reference that **Mahmud of Ghazni** captured Kannauj in 1018.

Kannauj is famous for its **traditional Kannauj Perfume**, which is a government protected product. The city is known as '**India's perfume capital**'. **Kannauj** has more than 200 perfume distilleries. It is a market center for **perfume, tobacco and rose water**.



## Thanjavur

It is also known as **Tanjore** and is situated in **Tamil Nadu**. The city's name is believed to be derived from a portmanteau of '**thanjam puguntha oor**' which means 'the town where refugees entered'. It was the capital of the **Chola dynasty** and a major center of art, culture, and architecture in South India. It became the capital of the Chola dynasty during the 9th century under the rule of **Raja Raja Chola I**. Famous **Brihadisvara Temple** dedicated to **Lord Shiva** was made here by **Raja Raja Chola I**. It was built in the **Dravidian style**. It is a **UNESCO World Heritage Site** and an excellent example of **Chola art and architecture**. After the decline of Cholas, the city was ruled by various dynasties such as the **Mutharaiyar dynasty**, the **Pandyas**, the **Vijayanagar Empire**, the **Madurai Nayaks**, the **Thanjavur Nayaks**, the **Thanjavur Marathas** and the **British Empire**.

The city also lends its name to the unique style of painting called '**Tanjore painting**' that originated from it. Thanjavur is also considered the '**Rice bowl of Tamil Nadu**' as it is located in the **Cauvery Delta** and is one of the most productive regions in this state. The Chola rulers did the major bulk of construction in the city in the 11th century. The Bhonsle family of Marathas (who took over the Thanjavur region from 1647 to 1855) expanded the residential areas. After this, the British took over and the city came under the presidency of Madras. Currently, the city is teeming with cultural heritage as displayed by the **Bharatnatyam** and **Carnatic** music maestros here. The practitioners of Thanjavur style of painting that is heavy on golden and red, are found here. One of the city's landmarks is the **Saraswati Mahal Library** that is within the palace walls but contains a large number of ancient and medieval manuscripts in Sanskrit, Tamil and Telugu. Thanjavur is also an important centre of silk weaving in Tamil Nadu. '**Thalaiyatti bommai**' or '**Dancing dolls**' (a doll made from clay, wood or plastic) is an iconic handicraft of Thanjavur.

The city was later taken by **British India** in 1855 by the **Doctrine of Lapse** when **Shivaji II (1832-55)**, the **last Thanjavur Maratha ruler**, died without a legitimate male heir.



Brihadisvara Temple, Thanjavur





## Ujjain

It is an ancient city situated in present day Madhya Pradesh. It is situated on the eastern bank of **Shipra River**. As per **Mahabharata**, Ujjain was the capital of **Avanti Kingdom**.

Mauryan emperor **Chandragupta** annexed **Avanti** in the 4th century BCE. His grandson Ashoka's edicts mention four provinces of the Mauryan empire, and Ujjain was the capital of the Western province. **Ashoka** served as the **Viceroy of Ujjain**, during the reign of his father **Bindusara**. Ujjain also came under the rule of a number of empires and dynasties, including the **Shungas**, the **Western Satraps**, the **Satavahanas**, and the **Guptas**. It was a major center of trade, learning, and astronomy during the Gupta period. During 9th–14th century CE, **Paramaras** shifted their capital from **Ujjain** to **Dhar**. The city was sacked by **Mahmud of Ghazni** who forced it to pay tribute during his invasion in India. **Iltutmish** of Delhi Sultanate plundered the city in 1235 CE. After the decline of **Paramara kingdom**, Ujjain came under the **Islamic rule**. **Sawai Raja Jai Singh** constructed **Jantar Mantar** in the city. The city continued to be an important city of central India. In the 18th century Ujjain was the capital of **Scindia** state of the **Maratha Empire**, when **Ranoji Scindia** established his capital at Ujjain in 1731. **Battle of Ujjain** took place in **1801** between **Holkars** and **Scindias**, in which **Scindias** were defeated.

One of the main attractions in Ujjain is the '**Mahakaleshwar Jyotirlinga**'. Lord Shiva is worshipped here. It is one of the ancient temples which was destroyed by **Iltutmish** and then reconstructed by the **Scindias of Gwalior**. Another attraction is the '**Ujjain Simhastha**' which is also known as '**Ujjain Kumbh Mela**'. During this Simhastha, Hindus gather to bathe in the sacred river. It is held once in 12 years.

This city is also known as '**Swarna Sringa**' in local language for the golden towers of many temples in the city. According to the **Surya Siddhanta**, Ujjain is geographically located at a spot where the **Tropic of Cancer** and the **zero meridian of longitude** intersect each other. **Kalidasa** described the richness and glory of Ujjain in his famous epic **Meghadutam**. **Mrichchhakatika** by Shudraka also mentions the name of Ujjain.

**Somadeva's Kathasaritsagara** mentions its invincible, prosperous and full of wonderful sights. In the 8th century CE, Arabs of the **Umayyad Caliphate** invaded Ujjain several times. The Arabs called the city **Uzayn**. From the Mauryan period, **Northern Black Polished Ware**, **copper coins**, **terracotta ring wells** and **ivory seals with Brahmi text** have been excavated at Ujjain.



Mahakaleshwar Temple, Ujjain





## Puri

In Sanskrit, the word '**Puri**' means town or city. It is one of the Char Dham pilgrimage sites for Hindus. Puri is known for its famous **Jagannath Temple**, which is dedicated to **Lord Jagannath** (a form of Lord Krishna), his sister **Subhadra** and his elder brother **Balabhadra**. It was an important pilgrimage site and cultural centre in medieval India. The **Jagannath Temple** in Puri was invaded 18 times, not for religious reasons, but to plunder the treasures of the temple.

The first invasion took place in the 8th century AD by **Rastrakuta king Govinda III** and the last invasion happened in 1881 AD by the **monotheistic followers of Alekh (Mahima Dharma)**. **Adi Shankaracharya** established the **Govardhana Matha** in Puri. The city has many other *Mathas*. In the 12th century AD the **Emar Matha** was established by the Tamil Vaishnava saint **Ramanujacharya**. Sages like **Bhrigu**, **Atri** and **Markandeya** are closely associated to this place. Puri is locally known as '**Sri Kshetra**' and the **Jagannath temple** is known as '**Badadeula**'. In Akbar's *Ain-i-Akbari* and subsequent Muslim historical records, it was known as **Purushottama**. The famous Jagannath temple was constructed by **King Anatavarman Chodaganga Deva** of the **Eastern Ganga Dynasty** in the 12<sup>th</sup> century. Jagannath temple is called '**Yamanika Tirtha**' and '**White Pagoda**'.



Jagannath Temple, Puri



## Madurai

Madurai is located in Tamil Nadu on the banks of River Vaigai. As per a 2nd-century BCE Tamil-Brahmi inscription (**Iravatham Mahadevan**), Madurai is known as **matiray**, an old Tamil word meaning a '**walled city**'. The city is known by various names including '**Madurai**', '**Koodal**', '**Malligai Maanagar**', '**Naanmadakoodal**' and '**Thirualavai**'. It is also believed that **Madurai** is the derivative of the word **Marutham**, which refers to the type of landscape of the **Sangam age**. Madurai is mentioned in the great book **Mahavamsa** and in **Kautilya's Arthashastra**. It is also known as '**Thoonga Nagaram**', meaning '**the city that never sleeps**'. Sangam literature like **Maturaikkanci** mentions the importance of Madurai as a capital city of the Pandya dynasty. **The First Sangam**



Meenakshi Temple, Madurai



was held at Madurai. Madurai is also known for its **Meenakshi Amman Temple**. Madurai is primarily considered as a **Vaishnavite** city. It is often referred to as the '**Southern Mathura**' by Vaishnava texts.



### Ayodhya

It is an ancient city and an important religious center, popularly known as the birthplace of **Lord Rama** in Hinduism. Ayodhya was historically known as Saketa. The **Samyutta Nikaya** and **Anguttara Nikaya** mention that Buddha resided at **Saketa** several times. The early Jain canonical texts such as **Antagada-dasao**, **Anuttarovavaiya-dasao**, and **Vivagasuya** mention that Mahavira also visited Saketa. This city is situated on the banks of the Sarayu River in the Indian state of Uttar Pradesh. It was an important city of the **Kosala Mahajanapada**.



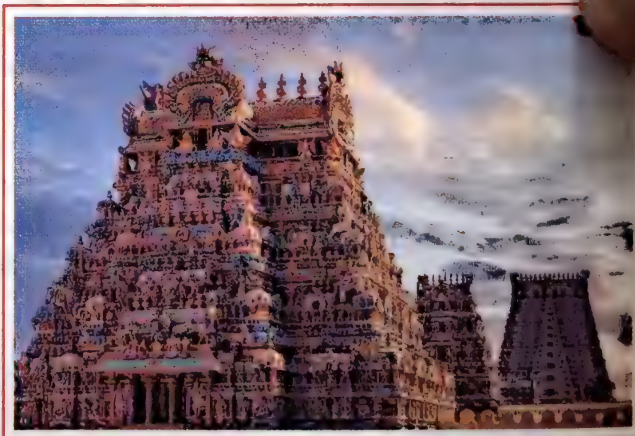
### Dwarasamudra

It is a historically significant town situated in the Hassan district in Karnataka. **Dwarasamudra** is now known as **Halebidu**. Hoysala ruler **Vishnuvardhana (Bittideva)** established **Dwarasamudra** as the capital around the 12th century. It is famous for **Hindu and Jain temples** which have **Hoysala architecture**. In 1311, **Malik Kafur** besieged the Hoysala capital Dwarasamudra during his **southern expedition** and **defeated ruler Veera Ballala III**.



### Thiruvarangam

An island city on the Cauvery River, it is home to the famous **Ranganathaswamy Temple**. **Sri Ranganathaswamy Temple** is a Hindu temple dedicated to **Ranganatha (a form of Vishnu)**. It has a **Dravidian architectural style**. It is the only one out of the 108 temples for which praises were sung by all the **Alvars (poet-saints of the Bhakti movement)**. It has **247 pasurams (divine hymns)** against its name.



Ranganathaswamy Temple, Thiruvarangam



### Sisupalgarh

It is situated near the city of **Bhubaneswar** in Odisha. It was once the capital of Kalinga (ancient name of Odisha). Sisupalgarh is a 2000 year old city. It is known as **Kalinganagara of Kharavela** and **Tosali of Ashoka**. It is one of the largest and best-preserved ancient fortifications in India. In 1948, the remains of the fortification were discovered by **B.B. Lal (Indian archaeologist)**. The construction of Sisupalgarh was based on **Jala Durga (Water Fort)**. Jala Durga is a type of Durga or fort within a water body.





## Nalanda

It was located in the central part of India in the Nalanda district in Bihar. The city was primarily famous for its contribution to **Buddhist education and propagation**. **Nalanda Mahavihara** was built by **Kumaragupta of the Gupta dynasty** in the **5th century BC**. Prominent rulers of that time like **King Harshavardhana of Kannauj, Pala Rulers**, and many scholars patronised Nalanda. Nalanda Mahavihara was one of the oldest and largest universities in ancient India.



Ruins of Nalanda Mahavihara



## Kausambi

It was the capital of the **Vatsa kingdom**. It was located in present day Uttar Pradesh. **Mahaparinibbana Sutta** and **Mahasudassana Sutta** of **Digha Nikaya** mention that Kausambi was an important city of that era. Kausambi was an important center of learning. Many renowned Buddhist scholars and philosophers resided in the city. Its strategic location **near the confluence of the Ganges and Yamuna** made it an important **center of trade**. Archaeological excavations conducted by **Archaeological Survey of India (ASI)** at Kausambi



Kausambi

discovered the remains of **ancient stupas, monasteries, temples**, and other structures which provide valuable insights into its rich heritage and cultural past.



## Pataliputra

Pataliputra (modern day Patna) was originally built by **Haryanka ruler Ajatashatru** in 490 BCE. Magadha king **Udayin** or **Udaybhadra** laid the foundation of the city at the confluence of two rivers, **the Son and the Ganges**. He also shifted his capital from **Rajgriha to Pataliputra**. Later, it became the capital city of several dynasties like the **Shishunaga, Nanda, Maurya, and the Pala**. According to **Megasthenes**, Pataliputra had a highly **efficient local self-government**.



Its location helped it dominate the riverine trade of the Indo-Gangetic plains during the Magadha period. It was a great centre of trade and commerce and attracted merchants. During the reign of Ashoka, it was one of the world's largest cities. **Third Buddhist Council** took place in Pataliputra under the patronage of **Emperor Ashoka of Maurya dynasty** in 250 BC. The council was presided by **Mogaliputta Tissa**. In a later phase, **Sher Shah Suri** made Pataliputra his capital and changed the name to **Patna**.



Site of Palace at Kumrahar

Important sites of excavation in Pataliputra include **Kumrahar and Bulandi Bagh**. **Ashoka's Hell** (*an elaborate torture chamber disguised as a beautiful palace full of amenities*) is believed to be another creation of Ashoka in Pataliputra during his initial reign.



### Tamralipta (Tamluk)

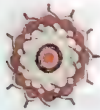
**Tamralipti** (also known as **Tamralipta**) is located in the southern part of West Bengal. It gets its name from the Sanskrit term '**Tamra**' or **copper**. Tamralipta is mentioned several times by the **Greek astronomer-geographer Ptolemy**, the **Roman author and philosopher Pliny**, and **Chinese monk travellers Fa-hien, Hsuan-tsang, and Yi Jing**. The city is also mentioned in *Dashakumaracharita* by **Dandin**, *Raghuvamsa* by **Kalidasa**, *Kathasaritsagara* by **Somadeva Bhatta**, *Arthashastra* by **Kautilya**, *Brihat-samhita* by **Varahamihira**, *Mahavamsa* and *Dipavamsa* etc. It was an **ancient port city** in the present East Medinipur district of West Bengal. It was also a **port of Gupta era** in the eastern India.



Ruins of a palace locally known as Rajbari, Tamralipta

**Panini's Ashtadhyayi** states that **Uttarpatha** was spread from north-west India to the port of Tamralipti in the Bay of Bengal. It was one of Buddhist Kingdoms visited by **Xuanzang in 639 AD**. According to Xuanzang, the main exports from Tamralipta port were **indigo, silk, and copper**. Jaina texts say that Tamralipta was the **capital of the kingdom of Vanga**. Excavation carried out by the **Archaeological Survey of India (ASI)** discovered rammed floor levels and ring wells in this area.





## Central Medieval Period (13th–16th Century)



### Daulatabad

It is also known as **Devagiri**. It is said to have been founded by **Bhillama V (a Yadava Prince)**, who renounced his allegiance to the **Chalukyas** and established the power of the **Yadava dynasty in the west** and made the city as the capital. In **1308**, the city was **annexed by Alauddin Khilji**. It became the capital of the Delhi Sultanate under **Muhammad bin Tughluq**. **Muhammad bin Tughluq** shifted his capital once to **Daulatabad from Delhi**. In **1499**, **Daulatabad** became a part of the **Ahmadnagar Sultanate**.



Daulatabad Fort, Maharashtra



### Mandavgarh

Mandavgarh is an ancient city in the present day **Mandav area** of the **Dhar district** in the **Malwa and Nimar region** of western Madhya Pradesh. It was a **walled town built by the Parmara monarchs** in the 6th century. It gained popularity in 10th and 11th century under the Paramaras. **Roopmati's Pavilion, Baz Bahadur's Palace, Darya Khan's Tomb Complex, Shri Mandavagadh Teerth, Hoshang Shah's Tomb, Hindola Mahal** etc. are some of the notable places of Mandavgarh.



Monument at Mandu, Madhya Pradesh



### Hampi

**Hampi** was a fortified city which was the capital of the **Vijayanagara Empire** in the 14th century. It is situated on the banks of the **Tungabhadra River** in the eastern part of central Karnataka. According to Emperor **Ashoka's Rock Edicts in Nittur and Udegolan**, this region was part of the **Maurya Empire** during the 3rd century BCE. The city is also known as **Pampa Kshetra, Kishkindha kshetra** and **Bhaskara kshetra**. These names were derived from the famous **River Pampa**, the earlier name of **Tungabhadra River**. One of the unique features of



the temples at Hampi is the wide chariot streets flanked by the row of pillared mandapas. The most iconic temple complex in Hampi is the **Vittala Temple** complex, which has the iconic **stone chariot**. The **Karnataka Tourism department** uses this as the **logo of Karnataka tourism**.

The monuments can be divided into three parts: **religious, civil and military**. The military fortifications have many bastions and gateways and there are several housing areas that have been demarcated by the Archaeological Survey of India. There are several Hindu temples like the **Achyutaraya Temple, the Badavi Linga Temple, Chandramauleshwara Temple, The Hazara Rama Temple Complex** etc.

In early 15th century when the capital city was suffering due to scarcity of drinking water and water for irrigation, Vijayanagara King **Devaraya 1** had a barrage constructed across the Tungabhadra river and he also commissioned a 24 km long aqueduct from the Tungabhadra river to the capital. Another Vijayanagara King **Krishnadevaraya** constructed flood protection walls all along the Tungabhadra River, in the 16th century.

*(also explained in Chapter 01)*



Stone Chariot inside the Vittalaswami Temple Complex



Hazara Rama Temple, Hampi



### Fatehpur Sikri

The city was founded in 1571 by Mughal Emperor **Akbar** and it served as the **capital of the Mughal Empire from 1571 to 1585**. Fatehpur Sikri is located near Agra. It is a fortified city. **The Buland Darwaza**, found at Fatehpur Sikri, is the **world's highest gateway**. Its height is fifty-four meters and it is an integral part of the city's architectural style. Fatehpur Sikri, which means '**City of Victory**', is **named so after Akbar's victorious Gujarat campaign in 1573**. This



Buland Darwaza



historic city is now a **UNESCO World Heritage Site** and Agra's one of the most popular tourist destinations.

(more details given in Chapter 01)



## Bidar

The name Bidar appears to be derived from '**bidiru**', which means **bamboo**. It is said that Bidar was a part of the Mauryan Empire. After the Maurya rule, **Satavahanas, Kadambas, Chalukyas of Badami** and later the **Rashtrakutas** ruled in Bidar. It was the capital of Bahmani Sultanate for a brief period. Bidar was also a center of **Islamic art** and culture. There was frequent warfare between the **Bahmanids and the Vijaynagar Kingdom**. Sultan **Ahmed Shah Wali Bahmani**, the sultan of the Bahmani dynasty, shifted his capital from **Gulbarga to Bidar**. In 1724, Bidar became a part of the **Asaf Jahi Kingdom** of the **Nizams**.



## Gaur

It is a historic city of West Bengal. **Gauda Kingdom** was founded by **King Shashanka**, whose reign corresponds with the beginning of the **Bengali calendar**. It is believed that during 1500, **Gaur** was the fifth-most populous city in the world. Mughal Emperor Humayun invaded this city and renamed it as **Jannatabad ('heavenly city')**. It was conquered by **Bakhtiyar Khalji**, a lieutenant of the **Ghurid ruler Muhammad of Ghor** in 1203. It was also attacked by **Sher Shah Suri**. **Pala** and **Sena** dynasties of Bengal ruled over this city. Gaur was known as **Lakhnauti during the Sena dynasty**. The name was **in honour of the Sena ruler Lakhsman Sena**. The ruins of this city **act as the international border between the Malda district of West Bengal and Chapai Nawabganj District of Rajshahi Division of Bangladesh**. The **Kotwali Gate in Gaur** is the border checkpoint between **India and Bangladesh**. The place has various monuments.



## Bijapur

It was established by the **Chalukyas of Kalyani in 10th-11th centuries** and was known as **Vijayapura (city of victory)**. The city was **passed to Yadavas after Chalukya's demise**. **Bahmani Sultanate** conquered the city in 1347. After the split of the Bahmani Sultanate, the **Bijapur Sultanate** ruled over the city. Bijapur first came under the influence of **Allaudin Khilji** during the end of 13th century and then under the Bahamani kings of Bidar in 1347. In 1518, the Bahmani Sultanate split into five splinter states known as the **Deccan sultanates**. Bijapur was one of them. It was ruled by the kings of the **Adil Shahi dynasty (1490-1686)**. **Yusuf Adil Shah** was the **founder of the independent state of Bijapur**. Famous architectures of Bijapur are **Bijapur Fort, Bara Kaman, Jama Masjid, and Gol Gumbaz**.





## Warangal

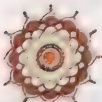
Warangal was the capital of the **Kakatiya kingdom** which ruled between the 12th and 14th century. It was a prosperous city known for its **impressive fort and irrigation tanks**. **Prola Raja of Kakatiya kingdom** is responsible for the marvellous construction of the town in the 12th century. Important monuments and architectural structures in Warangal such as Warangal Fort, **Swayambhu Temple** and many other ancient structures were built by **Kakatiyas**. In 2013, Warangal received **World Heritage city status by UNESCO**. **Ministry of Tourism** recognised the city as the **Best Heritage City**.



## Nagarjunakonda

Nagarjunakonda means **Nagarjuna Hill**. It is a historical town (an island in present day) and is located near **Nagarjuna Sagar in Palnadu district of Andhra Pradesh**. It is also known as **Vijayapuri**. It was the capital of the **Ikshvaku Kingdom**.

The earlier name of the place was **Chirayu**. It is situated on the **southern bank** of the **Krishna River**. It is one of India's richest Buddhist sites. Coins issued by the later **Satavahana kings** like **Gautamiputra Satakarni, Pulumavi, and Yajna Satakarni** have been discovered at **Nagarjunakonda**. An **inscription of Gautamiputra Satakarni**, dated to his 6th regnal year, was discovered at the site, proving the **spread of Buddhism at Nagarjunakonda**. Buddhist students from **Kashmir, Gandhara, China, Sri Lanka, and Assam** used to come to this place for learning. The **Mahacheitya stupa** (a major stupa at Nagarjunakonda) is believed to house the Buddha's precious remains. In 1926, **A. R. Saraswati** was the **first archaeologist** to **discover the Nagarjunakonda ruins**. '**Ashwamedha**' sacrifice altar, with **Paleolithic and Neolithic equipment**, has been discovered here.



## Late Medieval Period (16th Century onwards)



## Agra

Agra became a prominent city and served as the capital mainly under Mughal emperors Akbar, Jahangir and Shahjahan. Hindu history claims that the Sanskrit word '**agra**' means the first of the many groves and little forests where Krishna frolicked with the gopis of Vrindavan. Historical period in Agra began during **Sikandar Lodi's reign**. During Mughal period, Agra became a centre for learning **arts, commerce, and religion**. Agra was also known as **Akbarabad in the Mughal era**. Famous places of Agra are **The Taj Mahal** (built by Shah Jahan), **Agra Fort** (it was inscribed as a **UNESCO World Heritage Site** in 1983) etc. Several architectural experts argue that the **Itmad-ud-Daulah's tomb** that is situated in Agra, inspired the basic design of the Taj Mahal. The expensive **Makrana** marble and the inlaid work using precious jewels give this monument an



ethereal hue. The Department of Tourism of the Government of India has included Agra as one point of the '**Golden Triangle**'. The other two points are Jaipur and Delhi. These points are cities that are the focus of tourism in Northern India and attract the maximum number of tourists to India. There are several lesser-known monuments in Agra like the **Chini ka Rauza** and **Mehtab Bagh** that were constructed by the Mughals. Agra was also the centre for Christian missionaries who came to the Mughal court. They established beautiful churches like **The Cathedral of the Immaculate Conception**. The city is also a home to many fairs and festivals that form the backbone of the culture and economy of Agra. The most prominent amongst them is the **Taj Mahotsav** that is set in the backdrop of the Taj Mahal and gives an opportunity to the artisans from all over the country to showcase their work. Other major events like the **Taj Literature Festival** are also notable. The city fell successively first to **Marathas** and later to the **East India Company**.



### Jaipur

The city was formerly known as **Jeypore**. Jaipur is surrounded by the **Nahargarh hills** in the north and **Jhalana** in the east, which is a part of the **Aravalli range**. It was founded by **Maharaja Sawai Jai Singh II (King of Amber) in 1727**. Following the guidance of **Vidyadhar Bhattacharya**, Jaipur was planned based on the principles of **Vastu Shastra** and **Shilpa Shastra**. Much of its architecture has a close **resemblance with that of Mughals** because it was heavily influenced by the 17th century architectural renaissance during Mughal rule in Northern India. The city was **painted pink** during **the rule of Sawai Ram Singh II** in order to **welcome Albert Edward, Prince of Wales** (who later became King Edward VII, Emperor of India), in 1876. Jaipur is a **part of the west Golden Triangle tourist circuit along with Delhi and Agra**. Jaipur was called the **Island of Glory** by **C. V. Raman**. **Lehariya Sarees, Bandhani Dupatta, Meenakari work items, Blue Pottery, Lac Bangles, Miniature paintings** etc. are some of the iconic objects found in Jaipur.

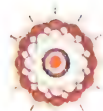


### Murshidabad

It is situated on the eastern bank of the **Bhagirathi River**. The city was named after its founder **Nawab Murshid Quli Khan**. It was the capital of the Bengal Nawabs for **seventy years**. It was part of the **Gauda Kingdom** and **Vanga Kingdom** in ancient Bengal. As per **Riyaz-us-Salatin** (British-era historic book on the Muslim rule in Bengal), a merchant named **Makhsus Khan** is credited for the development of this town. The merchant's role is also mentioned in **Ain-i-Akbari**. Nawab Murshid Quli Khan made Murshidabad a capital city with an efficient administrative machinery. The last independent Nawab of Bengal, **Siraj-ud-Daulah**, was overthrown in 1757. Though he received **assurances from French**, he was betrayed by his commander **Mir Jafar**. The city's decline started when the **last independent Nawab of Bengal Siraj-ud-Daulah** was defeated by the British at the **Battle of Plassey in 1757**. It is a famous centre for agriculture, handicrafts and sericulture. The famous **Murshidabad Silk** is popular worldwide. The city is a hub for the **trade of silk, ivory, and other valuable goods**. Famous places of Murshidabad



are **Hazarduari Palace, Katra Masjid, Kathgola Gardens, Motijheel Park, Char Bangla Temple, Imambara, Khosh Bag, House of Jagat Seth** etc.



## Delhi – A City of Seven Sisters

Although Delhi existed as a city even before the medieval period, it gained prominence as a political and administrative centre under various dynasties, including the **Tomars, Chauhans, and Delhi Sultanate**. Delhi was founded by **Anangpal Tomar in 1052**. **Tomar Dynasty** was established in Delhi by **Anangpal Tomar** in the early 8th century and the capital was Anangpur village in Haryana. The **Anangpur Dam** was built during his reign and the **Surajkund Ancient Reservoir** was built during the reign of his son Surajpal. In 1180, the **Rajput Chahamana kings of Ajmer** conquered **Lal Kot** and renamed it **Qila Rai Pithora**. In 1192, **Muhammad Ghori** defeated **Prithviraj Chauhan** in the **Second Battle of Tarain** and established Muslim power in northern India by defeating Rajputs. In 1206, Delhi became the capital of the Delhi Sultanate under the **Slave Dynasty** established by **Qutb-ud-din-Aybak**.

According to the Hindu epic **Mahabharata**, a city called **Indraprastha**, 'City of the God Indra', was the capital of the Pandavas. There is a strong belief that Purana Qila was built over the site of ancient Indraprastha. **Northern Black Polished Ware** (700-200 BC) has been excavated at the site, and pieces of **Painted Grey Ware** were found on the surface, suggesting an even older settlement, possibly going back to 1000 B.C. Seven cities in Delhi have been recognised so far as per the historical records.



### Indraprastha

Indraprastha was mentioned as a glorious kingdom in the **Mahabharata**. According to **Alfred Cunningham**, Indraprastha was established by king **Yudhishtira** in 1500 BC. It was situated on the banks of the **Yamuna River**. It is thought to be mentioned in **Ptolemy's Geography** dating from the 2nd century CE as the city '**Indabara**', possibly derived from the Prakrit form '**Indapatta**'. Indian historian Upinder Singh described this equation of Indabara with Indraprastha as 'plausible'. Ancient Indraprastha was the capital of **Kuru Mahajanapada**. Indraprastha was known as **Indapatta in Buddhist literature**. There is an uncertainty about the location of Indraprastha but the entire complex of Purana Qila in present-day New Delhi was probably the Indraprastha city. Archaeological Survey of India made some excavations near **Purana Qila** in present-day New Delhi. The excavations near Purana Qila show the fact that habitation in Indraprastha continued for almost 2,500 years.



Purana Qila Complex (part of Indraprastha)





## Seven Cities of Delhi

As per historical records, the seven cities of Delhi are:

- ✿ Qila Rai Pithora or Lalkot
- ✿ Siri
- ✿ Tughluqabad
- ✿ Jahanpanah
- ✿ Firozabad
- ✿ Shergarh or Dilli Sher-Shahi
- ✿ Shahjahanabad

Cities	Details
<b>Qila Rai Pithora or Lalkot</b>	Dating back to 10th century, the first city of Delhi got its recognition due to the availability of recorded historical facts. The city was established by <b>Prithviraj Chauhan</b> , who was also known as <b>Rai Pithora</b> . Delhi was initially in the hands of Tomar Rajputs from whose hands it was captured by Prithviraj's ancestors. Anangpal, a Tomar ruler possibly created the first known regular defence – Lal Kot, which was captured by <b>Prithviraj Chauhan</b> and he extended it to <b>Qila Rai Pithora</b> . However, Prithvi Raj Chauhan did not rule from Delhi. The capital of his kingdom was located in Ajmer. The ruins of the rampant fort of <b>Qila Rai Pithora</b> are located near <b>Qutub Minar</b> .
<b>Siri</b>	Among the various rulers of the Khilji dynasty, <b>Alauddin Khilji</b> is the most well-known. He is given the credit of creating the second city of Delhi, i.e., Siri, in the beginning of 14th century. The <b>Saljuk style's</b> influence dominated the architecture created in this period. This happened as craftsmen from the Saljuk dynasty in West-Asia, reeling under Mongol invasions, took refuge in the Delhi court and contributed to its architecture. The Siri fort is represented today by stretches of thick stone walls and a reservoir called <b>Hauz Khas</b> .
<b>Tughluqabad</b>	<b>Ghiyasuddin Tughlaq</b> established the majestic and imposing <b>Tughluqabad</b> in the second decade of the 14th century. He created a fort here, the remnants of which still remain. He was the first among the various rulers of the <b>Tughlaq dynasty</b> .
<b>Jahanpanah</b>	<b>Muhammad-Bin-Tughlaq</b> , the son of <b>Ghiyasuddin Tughlaq</b> , built <b>Jahanpanah</b> in the first half of the 14th century. <b>Jahanpanah</b> is a wall enclosure in between <b>Qila Rai Pithora</b> and <b>Siri</b> . It is often called the fourth city of Delhi.
<b>Firozabad</b>	The next ruler of the Tughlaq dynasty, the cousin of Muhammad-Bin-Tughlaq, <b>Firuz Shah Tughlaq</b> , created the 5th city of Delhi by the name <b>Firozabad</b> or <b>Firoze Shah Kotla</b> . It was created in the 2nd half of the 14th century next to the River Yamuna. It is composed of an enclosure of high walls, containing palaces, pillared halls, mosques, a pigeon tower and a water tank. On the top of the palace, an Ashokan pillar is erected. Firuz Shah also undertook large scale restoration and repair work of Qutub Minar, the <b>Sultan-e-Garhi Tomb</b> of <b>Nasiruddin Mahmood</b> and the <b>Hauz Khas</b> . He also built a step well and a hunting lodge on the North Delhi ridge.
<b>Shergarh or Dilli Sher-Shahi</b>	The present Purana Qila is the creation of Sher Shah when he captured Delhi from Humayun in 1540 AD. <b>Humayun</b> originally built the city by the name of <b>Dinpanah</b> . It was razed by Sher Shah who renamed it to <b>Shergarh</b> or <b>Dilli Sher Shahi</b> . The ruins of Humayun and Sher Shah are a tourist attraction in Delhi today.
<b>Shahjahanabad</b>	Mughal emperor <b>Shah Jahan</b> brought back the capital to Delhi and built a fort and a new city that he called <b>Shahjahanabad</b> . This new city was inaugurated on Navroz in 1642. The area of Shahjahanabad is now known as <b>Old Delhi</b> where magnificent monuments like <b>Red Fort</b> , <b>Jama Masjid</b> , etc. are present. The present form of Delhi has gone through several transformations from <b>Tomars to the Mughals to the British</b> . The contribution of <b>Edwin Lutyens</b> and <b>Edward Baker</b> in creating a well-planned administrative capital is also worth-mentioning.



## CHAPTER SUMMARY

- ✿ **Varanasi (Banaras)** – an ancient city on the left banks of the Ganges. 'Varanasi' is named after two Ganges tributaries forming the city's borders: **Varuna and Assi**. Varanasi is also called '**City of Light**'.
- ✿ **Ajmer** – early name of Ajmer was **Ajayameru**. The city was founded by king **Ajayraj Singh Chauhan**.
- ✿ **Kannauj** – located in present-day Uttar Pradesh. It was a prominent city during the **Gurjara-Pratihara dynasty** and served as their capital – famous for its traditional **Kannauj Perfume**.
- ✿ **Thanjavur** – the capital of the **Chola dynasty** and a major center of art, culture, and architecture in South India.
- ✿ **Ujjain** – an ancient city situated in present day Madhya Pradesh – was a major centre of trade, learning, and astronomy during the Gupta period – according to the **Surya Siddhanta**, Ujjain is geographically located at a spot where the **Tropic of Cancer and the zero meridian of longitude intersect each other**.
- ✿ **Puri** – known for its famous **Jagannath Temple** dedicated to Lord Jagannath (a form of Lord Krishna), his sister Subhadra and his elder brother Balabhadra.
- ✿ **Madurai** – located in Tamil Nadu. Madurai is mentioned in the great book **Mahavamsa**, which was written in the sixth century BCE. It is also mentioned in **Kautilya's Arthashastra**.
- ✿ **Ayodhya** – an ancient city and an important religious center, popularly known as the birth place of Lord Rama in Hinduism. Ayodhya was historically known as **Saketa**.
- ✿ **Dwarasamudra** – a historically significant town situated in the Hassan district in Karnataka. **Dwarasamudra** is now known as **Halebidu**. Hoysala ruler **Vishnuvardhana (Bittideva)** established Dwarasamudra as the capital around the 12th century.
- ✿ **Thiruvaramam** – an island city on the Cauvery River, it is home to the famous **Ranganathaswamy Temple**.
- ✿ **Kausambi** – the capital of the **Vatsa kingdom**. It was located in present day Uttar Pradesh.
- ✿ **Sisupalgarh** – situated near the city of Bhubaneswar in Odisha. It was once the **capital of Kalinga**.
- ✿ **Pataliputra** – built by **Haryanka ruler Ajatashatru** in 490 BCE. Third Buddhist Council took place in Pataliputra under the patronage of **Emperor Ashoka in 250 BC and was presided by Mogaliputta Tissa**.
- ✿ **Nalanda** – located in the central part of India in the **Nalanda district of Bihar**. The city was primarily famous for its contribution to Buddhist education and propagation.
- ✿ **Tamralipta (Tamluk)** – Tamralipti (also known as Tamralipta) is located in the southern part of West Bengal. It was an ancient port city in present East Medinipur district of West Bengal. It is mentioned in ancient texts **Mahavamsa** and **Dipavamsa**. Jaina texts say that Tamralipta was the **capital of the kingdom of Vanga**.
- ✿ **Daulatabad** – also known as **Devagiri**. It is said to have been founded by **Bhillama V (a Yadava Prince)** who renounced his allegiance to the Chalukyas and established the power of the Yadava dynasty in the west and made the city as the capital.
- ✿ **Mandavgarh** – an ancient city in the present day Mandav area of the Dhar district in the Malwa and Nimar region of western Madhya Pradesh.
- ✿ **Hampli** – a fortified city which was the capital of the **Vijayanagara Empire** in the 14th century – situated on the banks of the Tungabhadra River.



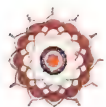
- ✿ **Fatehpur Sikri** – the city was founded in 1571 by Mughal Emperor **Akbar** and it served as the capital of the Mughal Empire from 1571 to 1585. Fatehpur Sikri which means '**City of Victory**', is named so after **Akbar's victorious Gujarat campaign in 1573**.
- ✿ **Bidar** – the name Bidar appears to be derived from '**bidiru**', which means bamboo. It is said that Bidar was a part of the **Mauryan Empire**. After the Maurya rule, Satavahanas, Kadambas, Chalukyas of Badami and later the Rashtrakutas ruled in Bidar.
- ✿ **Gaur** – a historic city of West Bengal – founded by King Shashanka, whose reign corresponds with the beginning of the Bengali calendar – in 1500, Gaur was the fifth-most populous city in the world. Humayun invaded this city and renamed it as **Jannatabad ('heavenly city')**. Pala and Sena dynasties of Bengal ruled over this city. Gaur was known as **Lakhnauti** during the Sena dynasty. The name was in honour of the Sena ruler Lakhsman Sena.
- ✿ **Bijapur** – established by the **Chalukyas of Kalyani** in 10th–11th centuries and was known as **Vijayapura (city of victory)**.
- ✿ **Warangal** – Warangal was the capital of the **Kakatiya kingdom** which ruled between the 12th and 14th century.
- ✿ **Nagarjunakonda** – a historical town (an island in present day) is located near Nagarjuna Sagar in **Palnadu district of Andhra Pradesh**. The earlier name of the place was Chirayu. Coins issued by the later Satavahana kings like Gautamiputra Satakarni, Pulumavi, and Yajna Satakarni have been discovered at Nagarjunakonda.
- ✿ **Agra** – derived from the Sanskrit word '**agra**' means the first of the many groves and little forests where Krishna frolicked with the gopis of Vrindavan. Agra was also known as **Akbarabad** in the Mughal era. Famous places of Agra are **Taj Mahal, Agra Fort** etc.
- ✿ **Jaipur** – the city was founded by the **Maharaja Sawai Jai Singh II (King of Amber) in 1727**.
- ✿ **Murshidabad** – situated on the eastern bank of the Bhagirathi River – named after its founder **Nawab Murshid Quli Khan** – the capital of the Bengal Nawabs for seventy years – it was a **hub for the trade of silk, ivory, and other valuable goods**.
- ✿ **Delhi** – Founded by **Anangpal Tomar in 1052**. The seven cities of Delhi are: **Qila Rai Pithora or Lalkot, Siri, Tughluqabad, Jahanpanah, Firozabad, Shergarh or Dilli Sher-Shahi, and Shahjahanabad**.





# CHAPTER 3

## INDIAN SCULPTURE AND POTTERY



### Introduction

The sculptures of India depict the vivid expression of people, religion, society, politics, rituals and high degree of excellence of artists. Sculpture exhibits cultural diversity of India. Ancient Indian sculpture is only paralleled by the Greek. Sculptural heritage of ancient India and priceless artistic masterpieces attract connoisseurs from all over the world. Uses of stones, metal and terracotta are widespread in the sculpture of the Indian subcontinent because of climatic condition of the region. Sculptural masterpieces have also been found in bronze medium. The **cire-perdue** or 'lost-wax' technique for casting was known to the artists from the time of Indus Valley Culture.



The tradition of producing sculptural masterpieces can be traced from the Indus Valley Civilisation by the small terracotta figurines and the bronze chariot of Daimabad. The great stone pillars and carved lions, bull capital along with widespread Buddhist and Hindu themes in sculpture of the Mauryan period stipulate the beginning of Indian figurative sculpture. A wide range of artistic excellence and traditions flourished in different parts of the subcontinent over the next centuries. The Gupta Empire (319 AD–550 AD) remains a 'classical' era for Indian sculpture for rock-cut caves, including Ellora.



## Sculptures of the Indus Valley Civilisation

The Harappan sculptors were extremely adept at handling three-dimensional volumes. The most commonly found were seals, bronze figures and potteries.



### Seals

Archaeologists have found numerous seals of different shapes and sizes all across the excavation sites. While *most of the seals are square*, it has been found that triangular, rectangular and circular seals were also being used. **Steatite**, a soft stone found in the river beds, was the most common material used to make seals, but agate, chert, copper, faience and terracotta seals were also found. Some instances of gold and ivory seals have also been found.

Most of the seals have inscriptions in a **pictographic script** which is yet to be deciphered. The script was written mostly from right to left, but **bi-directional writing style**, that is right to left on one line and left to right on another line, has also been found. *Animal impressions* were also present (generally five) which were carved intaglio on the surfaces. The common animal motifs include a unicorn, humped bull, rhinoceros, tiger, elephant, buffalo, bison, goat, markour, ibex and crocodile. However, **no evidence of cows** has been found on any seal. Generally, the seals had an animal or human figure on one side and an inscription on the opposite side or inscriptions on both the sides. Some seals had inscriptions on a **third side as well**.

Seals were **primarily used for commercial purposes** and helped in communication. Discovery of various seals in Mesopotamia and various sites such as Lothal indicate that seals were extensively used for trade. Some seals with a hole on them have been found on dead bodies indicating its **use as amulets**, carried on the persons of their owners, probably seen as some form of identification. *Mathematical images* have also been found on some seals, which might have been **used for educational purposes** as well. Seals with symbol similar to 'Swastika' design have also been found.

**Famous seals include:** Pashupati Seal and Unicorn Seal.



Unicorn Seal



**Pashupati Seal:** It is a steatite seal discovered at Mohenjo-daro and depicts a **human figure** or a deity seated cross-legged. The figure, referred to as Pashupati, wears a three-horned headgear and is surrounded by animals. An **elephant** and a **tiger** are present on the left side of the figure while a rhinoceros and a **buffalo** are seen on the right side. Two **antelopes** are shown below the seat of the figure.



## Bronze Figures

The Harappan Civilisation saw wide-scale practise of bronze casting. The bronze statues were made using '**lost wax technique**' or '**Cire Perdue**'. In this technique, wax figures are first coated with wet clay and allowed to dry. The clay-coated figures are then heated, allowing the wax inside to melt. The wax is then poured out through a tiny hole and liquid metal is poured inside the hollow mould. After the metal has cooled down and solidified, the clay coat is removed and a metal figure of the same shape as the wax figure is obtained. *Even today* the same technique is practiced in many parts of the country.

**Examples:** Bronze Dancing Girl of Mohenjo-daro, bronze bull of Kalibangan, etc.

The **Dancing Girl** is the world's oldest bronze sculpture. Found in Mohenjo-daro, this four-inch figure depicts a naked girl **wearing only ornaments**, which include bangles on the left arm, and **amulet** and **bracelet** on the right arm. She stands in a 'tribhanga' dancing posture with the right hand on her hip.



## Terracotta

Terracotta refers to the use of fire baked clay for making sculptures. Compared to the bronze figures, the terracotta sculptures found were less in number and crude in shape and form. They were made using the **pinching method** and have been found mostly in the sites of **Gujarat and Kalibangan (Gujarat)**.

**Examples:** Mother Goddess, mask of horned deity, toys, etc.



The **Mother Goddess** figure had been found in many IVC sites, which highlights its importance. It is a crude figure of a standing female adorned with necklaces hanging over prominent breasts. She wears a loincloth and a girdle. She also wears a fan-shaped headgear. The facial features are also shown very crudely and lack finesse. She was probably worshipped for prosperity. She might also have been a goddess of fertility sects.



**Bearded Priest** (found in Mohenjo-daro and made of steatite). It is the figure of a bearded man, draped in a shawl with trefoil patterns. The eyes are elongated, and half closed as in meditation.



**Red sandstone figure of a male torso** (found in Harappa and made of red sandstone). The torso has a frontal posture with well-baked shoulders and a prominent abdomen. There are socket holes in the neck and shoulders, probably for the attachment of head and arms.

## Pottery

The potteries found at the excavation sites can be broadly classified into two kinds – *plain pottery* and *painted pottery*. The painted pottery is also known as **Black and Red Ware** as it used red pigments to paint the background and glossy black paint to draw designs and figures on the red background. Trees, birds, animal figures and geometrical patterns were the recurring themes of the paintings on the Red and Black Pottery.

Most of the potteries that have been found are very fine **wheel-made wares**, with very few being handmade. Some examples of polychrome pottery have also been found, though rarely. The potteries were used for **three main purposes**:

1. Plain pottery was used for household purposes, mainly for storage of grains and water.
2. Miniature vessels, generally less than half an inch in size, were used for decorative purposes.
3. Some of the potteries were **perforated** – with a large hole at the bottom and small holes across the sides. They might have been used for *straining liquor*.



Red and Black Pottery



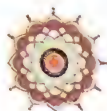
Perforated Pottery

## Ornaments

The Harappans used a large variety of materials, from precious metals and gemstones to bones and even baked clay, to make ornaments. **Both** men and women wore ornaments such as necklaces, fillets, armlets and finger rings. *Girdles, earrings and anklets* were worn **only by women**.

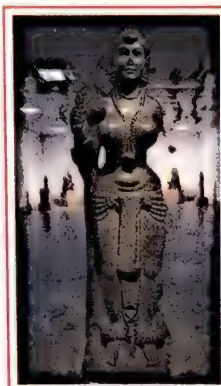


Beads made from carnelian, amethyst, quartz and steatite were quite popular and were produced on a large scale, as is evident from the factories discovered in **Chanhudaro** and **Lothal**. For fabric, the Harappans used **cotton** and **wool**, which were spun by the rich and poor alike. The people of the time were conscious of **fashion** as well, as can be inferred from the different styles of *hair* and *beard*.



## Mauryan Sculpture

Sculptures were used primarily for the decoration of stupas, in the *torana* and *medhi* and as a form of religious expression. Two of the famous sculptures of the Mauryan period are those of **Yaksha** and **Yakshi**. They were objects of worship **related to all three religions** – Jainism, Hinduism and Buddhism. The earliest mention of yakshi can be found in *Silappadikaram*, a Tamil text. Similarly, *all of the Jain Tirthankars were associated with a yakshi*.



(From left) Yakshi Sculpture and Yaksha Sculpture

One magnificent example of Mauryan sculpture is the **Jetavana** monastery at Sravasti with mango trees and banker **Ananthpindika**.

### Shalabhanjika

*The Shalabhanjika is a common decorative element and Indian sculpture found inside and outside religious and secular spaces of Buddhist, Hindu and Jain architecture. In many instances, it is also referred to as **tree deity**.*

*In Buddhist art, Shalabhanjika is an image of a **yakshi holding a tree**, or a reference. Shalabhanjikas can be seen as bracket figures on the gateways of the Great Stupa **at Sanchi** and also in **Bharhut** in Madhya Pradesh. In Buddhism, Shalabhanjika motif was regarded as an auspicious symbol and incorporated into the decoration of the stupa. It suggests that many people who turned to Buddhism enriched it with their own pre-Buddhist/non-Buddhist practices and beliefs. In Hindu tradition, Shalabhanjika reliefs have been found in Hoysala temples of Belur, Halebidu and Somanathapura, in Karnataka.*



Shalabhanjika motif



## Gajalakshmi

Gajalakshmi (Elephant Lakshmi) is one of the most significant Ashtalakshmi aspects of the Hindu goddess of prosperity, Lakshmi. She is the form of the goddess who stands for animal wealth, as well as other symbols of wealth that represent strength. A Gajalakshmi image has been found on the railings from the **Buddhist site of Bharhut in Madhya Pradesh**, and also on a 3rd-century AD coin from **Kausambi in Uttar Pradesh**. A similar Gajalakshmi relief with two elephants and lotuses around the goddess can also be found on the vedika of **Sanchi Stupa**. **Kalinga Temples in Odisha** often have a figure of Gajalakshmi in lalitasana.

## Pottery

Pottery of the Mauryan period is generally referred to as **Northern Black Polished Ware (NBPW)**. They were characterised by the **black paint** and **highly lustrous finish** and were generally used as **luxury items**. They have often been referred to as the *highest level of pottery*.

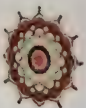


Specimen of Northern Black Polished Ware



## The Shungas

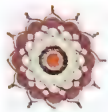
The Mauryan empire was replaced by the Shunga dynasty in 185 BCE. There was a marked development in Indian sculpture in ornamentation and depiction of life in its true form. Buddhist sculpture of **Bharhut Stupa** (in Satna district of MP) is the most noted excellence of this period. The northern gateway of the Bharhut stupa is the finest example of a work of art. The **Bharhut Yavana** is a relief of a warrior which is dated to 100 BCE.



## The Kushans

A new school of art evolved under the patronage of the Kushan kings – the Gandhara school. The Greek custom of representing gods was adopted in sculpture. The image of the Buddha, physical details appeared in the sculpture. In the 1st century AD, another indigenous school of art flourished at Mathura which was characterised by the use of red sandstone. The noteworthy examples of Mathura school of art were sculptures of Yaksha and Yakshi in highly polished sandstone.





## Mauryan Schools of Sculpture

**Three** prominent schools of sculpture developed in the Mauryan period at three different regions of India – centred at Gandhara, Mathura and Amaravati.



### Gandhara School

The Gandhara School of Art developed in the western frontiers of Punjab, near modern-day Peshawar and Afghanistan. The Greek invaders brought with them the traditions of the **Greek and Roman sculptors**, which influenced the local traditions of the region. Thus, the Gandhara School also came to be known as the **Greco-Indian School of Art**.

The Gandhara School flourished in *two stages* in the period from 50 BC to 500 AD. While the former school was known for its use of **bluish-grey sandstone**, the later school **used mud and stucco** for making the sculptures. The images of Buddha and Bodhisattvas were based on the **Greco-Roman pantheon** and *resembled that of Apollo*.



### Mathura School

The Mathura School flourished on the *banks of the River Yamuna* in the period between the 1st and 3rd centuries AD. The sculptures of the Mathura School were influenced by the stories and imageries of **all three religions** of the time – *Buddhism, Hinduism and Jainism*. The images were modelled on the earlier yaksha images found during the Mauryan period.

The Mathura school showed a striking use of **symbolism** in the images. The Hindu gods were represented using their *avayudhas*. For example, Shiva is shown through *linga* and *mukhalinga*. Similarly, the halo around the head of Buddha is larger than in the Gandhara school and decorated with geometrical patterns. Buddha is shown to be surrounded by two Bodhisattvas – *Padmapani* holding a lotus and *Vajrapani* holding a thunderbolt.

- ☀ Some of the earliest examples of the Mathura school of art are the **Yakshas**. They are objects of cult. Some of the Yakshas are *Kubera, Manibhadra* and *Mudgarpani*.
- ☀ In the Mathura School of Art, Buddha's images are largely carved in **Abhaya Mudra**.



### Amaravati School

In the southern parts of India, the Amaravati School developed on the **banks of Krishna river**, under the patronage of the **Satvahana rulers**. While the other two Schools focused on single images, the Amaravati School put more emphasis on the use of **dynamic images** or **narrative art**. The sculptures of this School made excessive use of the *Tribhanga* posture, that is the body with three bends.

It is also known as the **Vengi School**. The features of this School are also seen in different places of Andhra Pradesh like the stupa remains at *Jaggayyapeta, Goli Ghantasala*, etc.



### Differences between Gandhara, Mathura and Amaravati Schools

Basis	Gandhara School	Mathura School	Amaravati School
External Influence	Heavy influence of <b>Greek</b> or Hellenistic sculpture, so it is also known as <b>Indo-Greek art</b> .	It was developed <b>Indigenously</b> and not influenced by external cultures.	It was developed <b>indigenously</b> and not influenced by external cultures.
Ingredient Used	Early Gandhara school used <b>bluish-grey sandstone</b> , while the later period saw the use of <b>mud and stucco</b> .	The sculptures of the Mathura school were made using <b>spotted red sandstone</b> .	The sculptures of the Amaravati school were made using <b>white marble</b> .
Religious Influence	Mainly <b>Buddhist</b> imagery, influenced by the Greco-Roman pantheon.	Influence of <b>all three religions</b> of the time, i.e., Hinduism, Jainism and Buddhism.	Mainly <b>Buddhist</b> influence.
Patronage	Patronised by <b>Kushana</b> rulers.	Patronised by <b>Kushana</b> rulers.	Patronised by <b>Satvahana</b> rulers.
Area of Development	Developed in the <b>North West Frontier</b> , in the modern-day area of Kandahar.	Developed in and around <b>Mathura, Sonkh and Kankali Tila</b> in Uttar Pradesh. Kankali Tila was famous for Jain sculptures.	Developed in the <b>Krishna-Godavari lower valley</b> , in and around Amaravati and Nagarjunakonda in Andhra Pradesh.
Features of Buddha Sculpture	The Buddha is shown in a <b>spiritual state</b> , with wavy hair. He wears <b>fewer ornaments</b> and seated in a <b>yogi</b> position. The eyes are <b>half-closed</b> as in meditation. A <b>protuberance</b> is shown on the head signifying the omniscience of Buddha.	The Buddha is shown in a <b>delighted mood</b> with a smiling face. The body symbolises masculinity, wearing a tight dress. The face and head are <b>shaven</b> . Buddha is seated in <b>padmasana</b> with different mudras, and his face reflects grace. A similar <b>protuberance</b> is shown on the head.	Since the sculptures are generally part of a <b>narrative art</b> , there is less emphasis on the individual features of Buddha. The sculptures generally depict life stories of Buddha and the <b>Jataka tales</b> , i.e. previous lives of the Buddha in both human and animal form.



(From left) Gandhara School of Art, Mathura School of Art, Amaravati School of Art

### Greek Art and Roman Art

Greek and Roman styles have some difference, and the Gandhara school integrates both the styles. The **idealistic** style of the Greeks is reflected in the muscular depictions of gods and other men showing strength and beauty. A lot of Greek mythological figures from the Greek Parthenon have been sculpted using **marble**.



On the other hand, Romans used art for ornamentation and decoration and it is realistic in nature as opposed to Greek idealism. The Roman art projects **realism** and depicts real people and major historical events. The Romans used **concrete** in their sculptures. They were also famous for their mural paintings.



Buddha in Greco-Roman style and a Roman Portraiture points out the similarities

### Various Mudras Related to Buddha

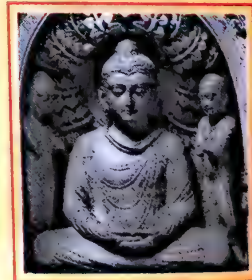
#### 1. Bhumisparsha Mudra

- One of the most common mudras found in statues of Buddha.
- It depicts the Buddha sitting in meditation with his left hand, palm upright, in his lap, and his right hand touching the earth.
- This mudra is commonly associated with blue Buddha known as Akshobhya.
- Significance: 'Calling the Earth to Witness the Truth', and it represents the moment of Buddha attaining enlightenment.



#### 2. Dhyana Mudra

- It indicates meditation and is also called 'Samadhi' or 'Yoga' mudra.
- It depicts Buddha with both hands in the lap, back of the right hand resting on the palm of the left hand with fingers extended. In many statues, the thumbs of both hands are shown touching at the tips, thus forming a mystic triangle.
- It signifies attainment of spiritual perfection.
- This mudra was used by Buddha **during the final meditation** under the Bodhi tree.



#### 3. Vitarka Mudra

- It indicates teaching and discussion or intellectual debate.
- The tips of the thumb and index finger touch each other, forming a circle. The right hand is positioned at shoulder level and the left hand at the hip level, in the lap, with palm facing upwards.





- It signifies the **teaching phase of preaching** in Buddhism. The circle formed by the thumb and index finger maintains the constant flow of energy, as there is no beginning or end, only perfection.

#### 4. Abhaya Mudra

- It indicates **fearlessness** and symbolises strength and inner security.
- The right hand is raised to shoulder height with arm bent. The palm of the right hand faces outwards and the fingers are upright and joined. The left hand hangs downwards by the side of the body.



- This gesture was shown by Buddha immediately after attaining enlightenment.

#### 5. Dharmachakra Mudra

- It means 'Turning the Wheel of the Dharma or Law', i.e. setting into motion the wheel of Dharma.
- This mudra **involves both hands**.
- The right hand is held at chest level with the palm facing outwards. A mystic circle is formed by joining the tips of the index finger and the thumb. The left hand is turned inward and the index finger and thumb of this hand join to touch the right hand's circle.
- This gesture was exhibited by Lord Buddha while he preached the first sermon to a companion after his enlightenment **in the Deer Park of Sarnath**.



#### 6. Anjali Mudra

- This mudra signifies greetings, devotion and adoration.
- Both hands close to the chest, palms and fingers join against each other vertically.
- It is common gesture used in India to greet people (Namaste). It signifies adoration of the superior and is considered a sign of regards with deep respect.
- It is believed that true Buddhas (those who are enlightened) do not make this hand gesture, and this gesture should not be shown in Buddha statues. This is for Bodhisattvas (who aim and prepare to attain perfect knowledge).



#### 7. Uttarabodhi Mudra

- It means supreme enlightenment.
- Holding both hands at the level of the chest, intertwining all the fingers except index fingers, extending index fingers straight up and touching each other.
- This mudra is known for charging one with energy. It symbolises perfection.





- Shakyamuni Buddha (liberator of Nagas) presents this mudra.

### 8. Varada Mudra

- It indicates charity, compassion or granting wishes.
- The right arm is extended in a natural position all the way down, with the palm of the open hand facing outwards towards onlookers. If standing, the arm is held slightly extended to the front. It can be a left-hand gesture as well.
- Through the five extended fingers, this mudra signifies five perfections: generosity, morality, patience, effort and meditative concentration.



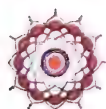
### 9. Karana Mudra

- It indicates warding off evil.
- The hand is stretched out, either horizontally or vertically, with the palm forward. The thumb presses the folded two middle fingers but the index and little fingers are raised straight upwards.
- It signifies expelling demons and negative energy. The energy created by this mudra helps remove obstacles such as sickness or negative thoughts.



### 10. Vajra Mudra

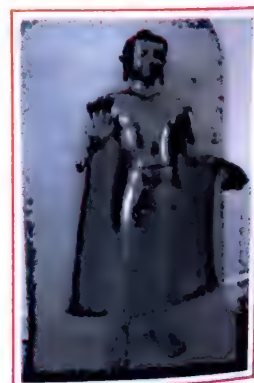
- It indicates knowledge.
- This mudra is better known in **Korea and Japan**.
- In this mudra, the erect forefinger of the left hand is held in the fist of the right hand. It is seen in the mirror-inverted form also.
- This mudra signifies the importance of knowledge or supreme wisdom. Knowledge is represented by the forefinger and the fist of the right hand protects it.



## Gupta Period Sculptures

During the Gupta period, a new school of sculpture developed around **Sarnath**. It was characterised by the use of **cream-coloured sandstone** and the use of **metal**. The sculptures of this school were immaculately dressed and **lacked** any form of nakedness. The *halo* around the head of Buddha was intricately decorated.

**Example:** Sultanganj Buddha (7.5 ft high) in Bihar. It is a copper sculpture.



Sultanganj Buddha





## Gupta Terracotta Figures

The terracotta figures of the Gupta period can be classified under two heads – (i) gods and goddesses and (ii) the male and female figures. Many Buddha figures and ornaments have been found at Devnimori stupa in Gujarat. A large collection of terracotta plaques has been found in Bikaner and Ahichchhatra. Distinctive styles of terracotta heads have been unearthed from Akhnur in Kashmir. Numerous Gupta terracotta objects have also been discovered from Bhita.



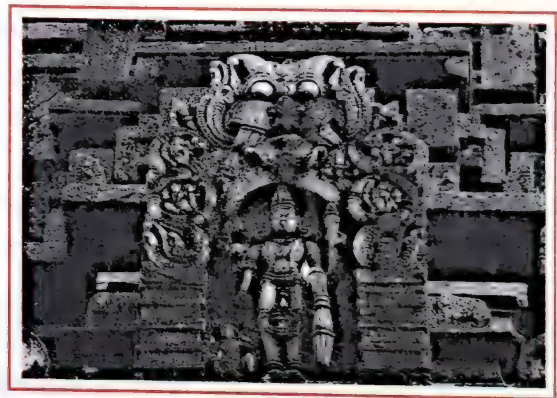
## Features of South Indian Temple Sculptures

South Indian Temple Sculpture included sculpture of different temples built by the different dynasties – Chalukyas, Pallavas, Pandyas and Cholas.



### Kirtimukha

Kirtimukha is the monster face with huge fangs and it has been seen frequently as a decorative motif in the iconography of South Indian temple architecture. It is very common in the iconography of Hindu temple architecture in India and Southeast Asia, and is often found in Buddhist architecture.



Kirtimukha Sculpture



### Musical Sculptures

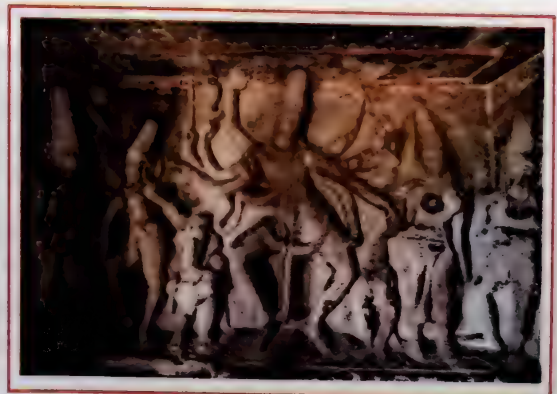
Sculpture with musical instruments of granite architectural elements is a unique feature of south Indian temples. These sculptures are frequently found in **Tamil Nadu**. One of the earliest musical sculptures was recovered from Kodumbalur in Tamil Nadu. The Musical Pillars of Vittala Temple in Hampi (SaReGaMa pillars) is another distinctive example.



### Saptamatrika Sculptures

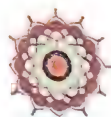
'**Saptamatrika Sculptures**' are the distinct feature of South Indian temples. '**Saptamatrikas**' are shaktis of the Hindu deities like Brahma, Vishnu and Mahesvara. One of the oldest depictions of the Saptamatrikas can be seen in the Kailasanatha temple in Kanchipuram.

Other unique features of the South Indian temple sculpture included frequent uses of animal and bird motifs, depiction of elephants and snakes, motifs of swan (Pallava temples) and Yali motif sculpture (Yali is a mythological creature with the head and body of a lion and the trunk, tusks of an elephant).



Saptamatrika Sculpture





## Chola Sculpture

An important feature of the Chola temples was the importance placed on the decoration through sculptures. An important piece of Chola sculpture was the sculpture of **Nataraja** in the Tandava dance posture. Though the earliest known Nataraja sculpture, which has been excavated at Ravana Phadi Cave at Aihole, was made during the early Chalukya rule, the sculpture reached its peak under the Cholas.

Some of the **features** of the Nataraja sculpture are as follows:

- ✿ The *upper right hand* holds the drum, which signifies the sound of creation. All creations spring from the great sound of the *damru*.
- ✿ The *upper left hand* holds the eternal fire, which represents **destruction**. Destruction is the precursor and an inevitable counterpart of creation.
- ✿ The *lower right hand* is raised in the gesture of *abhaya mudra* signifying benediction and reassuring the devotee not to be afraid.
- ✿ The *lower left hand* points towards the upraised foot and indicates the path of salvation.
- ✿ The *left leg* in **bhujangatrasita** stance represents **tirobhava**, that is kicking away the veil of maya or illusion from the devotee's mind.
- ✿ Shiva is dancing on the figure of a small dwarf. The dwarf or demon symbolises ignorance and the ego of an individual.
- ✿ The matted and flowing locks of Shiva represent the flow of River Ganges.
- ✿ In ornamentation, one ear of Shiva has a male earring while the other has a female one. This represents the fusion of male and female and is often referred to as **Ardhanarishvara**.
- ✿ A snake is twisted around the arm of Shiva. The snake symbolises the **kundalini power**, which resides in the human spine in a dormant stage. If aroused, one can attain true consciousness.
- ✿ The Nataraja is surrounded by a nimbus of glowing lights which symbolises the vast unending cycles of time.

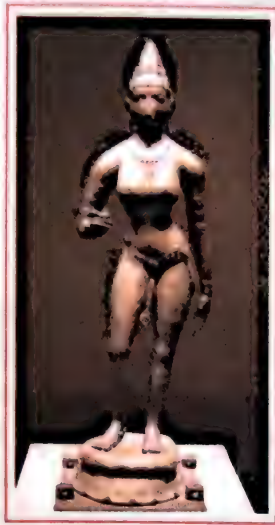


Bronze Nataraja of the Chola Period

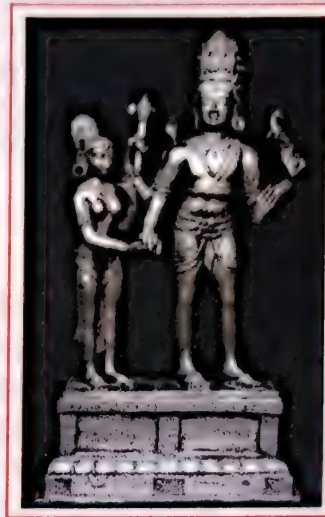
**Sculpture of Sembiyan Mahadevi:** She was a 10th-century AD Chola queen, patron of the arts and one of the most powerful queens of the Chola Empire. She built many temples such as at Kutralam, Virudhachalam and Aduthurai.

**Kalyanasundara sculpture:** The 9th-century AD Kalyanasundara Murti is highly remarkable for the manner in which Panigrahana (ceremony of marriage) is represented by two separate statuettes. Shiva with his extended right hand accepts Parvati's (the bride's) right hand, who is depicted with a bashful expression and taking a step forward.

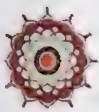




Sculpture of Sembiyan  
Mahadevi



Kalyanasundara Sculpture



## Indian Bronze Sculpture

Bronze sculptures with lost wax technique were widely prevalent from ancient times in India. Bronze sculptures with Buddhist, Hindu and Jain icons have been excavated in many regions of India dating from the second century onwards. The '**Dancing Girl**' excavated from Mohenjodaro is one of the earliest bronze sculptures in the Indian subcontinent and is dated to about 2500 BCE. Another remarkable example is the **Bronze Chariot** excavated at Daimabad, which is dated to about 1500 BCE. The hoard of bronzes has also been excavated in Akota, which indicates widespread bronze casting practice was prevalent in Gujarat or western India between the 6<sup>th</sup> and 9<sup>th</sup> centuries.

Many famous Jain bronze sculptures were found from Chausa in Bihar, Hansi in Haryana and several places in Tamil Nadu. Many standing Buddha images with **abhaya mudra** in right hand were found in Uttar Pradesh and Bihar. They are mainly of the Gupta and post-Gupta periods. **Amaravati style of Vakataka** bronze images of Buddha were found from Phopphnar, Maharashtra. They are contemporary with the bronze sculptures of the Gupta period. Bronze images of Hindu and Buddhist deities were also excavated from Kashmir regions.

A noteworthy evolution was the growth of iconography of Vishnu images. The Four-headed Vishnu - **Chaturanana or Vaikuntha Vishnu** was excavated from different regions. Pallava period of 8<sup>th</sup> century produced many bronze sculptures. They included the icon of Shiva seated in **ardhaparyanka** asana. A wide range of Shiva iconography was produced in the Thanjavur region of Tamil Nadu. The **Nataraja** murti of the Chola period is one remarkable sculpture.



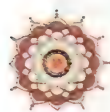


The **kalyanasundara murti** of the 9<sup>th</sup> century is another astonishing example. Here, the **Panigrahana** is represented by two separate statuettes (*panigrahana* is the ceremony of marriage). During the Vijayanagar period of the sixteenth century, in Andhra Pradesh, a wide range of experimentation evolved with the royal patronage. Standing portrait statues of Krishnadevaraya with his two queens **were cast in bronze in Tirupati**.



### Mughal Period

Islamic rulers were not interested in producing figurative sculptures. Akbar was concerned with architecture and sculpture and the tradition was continued by Jahangir and Shah Jahan. He summoned **guilds (salats)** of indigenous artisans to experiment in art and a unity in the art of India was developed. Animate motifs, carved in red sandstone, can be seen in the monuments at Agra and Fatehpur Sikri. Statues of Jai Mal and Fatha (Rajput heroes of Chittor) were commissioned by Akbar. Beautiful stone elephant mouths were carved in the Delhi gate of the Agra fort. **Akbar's tomb**, built in 1605–1613 by Jahangir in Sikandra, is another fine example of exquisite Mughal sculpture. Hindu motifs like svastika, srivatsa, lotus, etc. are also used in Mayura Mandapa or the Peacock Hall of the Agra Fort. Mini-monuments of marble, jalis and miniature animals are noticeable from the time of Shah Jahan.



### Post-Independence Sculptures

Innovative techniques in sculpture and art movements were carried on after Independence. Most noted sculptors after 1947 included Ramkinkar Baij, Pilloo Pochkhanawala, Mrinalini Mukherjee, Sankho Chaudhuri and Chintamani Kar. **Contextual Modernism** was further advocated by the artists of Bengal School of Art like Nandalal Bose, Ramkinkar Baij and Benode Behari Mukherjee.

**Devi Prasad Roy Choudhury** (1899–1975): He was an eminent Indian sculptor, renowned for his outstanding monumental bronze sculptures – the **Triumph of Labour (Chennai)** and the **Martyrs' Memorial (Patna)**.

**Ramkinkar Baij** (1906–1980): He was a pioneer sculptor and painter, a key proponent of Contextual Modernism and he was associated with the Santiniketan School of Art. His remarkable sculpture included the **Santal Family** in Santiniketan, **Figure of Yaksha and Yakshi** at Reserve Bank of India, New Delhi.

**Pilloo Pochkhanawala** (1923–1986): She was one of the eminent women sculptors in India. She played a crucial role in transforming the Sir Cowasji Jehangir Hall into the National Gallery of Modern Art, Mumbai. Her remarkable public sculptures included the **Spark** at the old Haji Ali Circle in Mumbai, **Stone Age to Space** at the Nehru Centre, etc.



### Tallest Statues in India

**Statue of Unity:** The **Statue of Unity** is the world's tallest statue. It has a height of 182 metres. It is situated near Kevadia in Gujarat and depicts Vallabhbhai Patel. It has been



designed by sculptor **Ram V. Sutar**. The statue was inaugurated on **31 October 2018**, the 143rd birth anniversary of Sardar Patel.

- ✱ **Statue of Belief (Vishwas Swaroopam):** It is the tallest statue of Lord Shiva in the world. It has been constructed at Nathdwara in Rajasthan and designed by Murtikar Naresh Kumawat. The statue was inaugurated on **29 October 2022**.
- ✱ **Statue of Equality:** It is a statue of **Ramanuja** (11th-century philosopher), located in Hyderabad. It was opened in **2022**.
- ✱ **Statue of Prosperity:** It is the statue of the founder of the city of Bangalore – **Nadaprabhu Kempe Gowda** (1510 – 1569) and it was opened in **2022**.
- ✱ **Statue of Ahimsa:** The statue is located in Nasik and it is the tallest Jain statue in the world. It is the statue of the first Jain Tirthankara, **Rishabhanatha**. The statue was completed in **2016**.

## CHAPTER SUMMARY

- ✱ **Cire-perdue** – ‘lost-wax’ technique for casting
- ✱ Most of the **seals** of IVC – have inscriptions in a **pictographic script** which is yet to be deciphered. The script was written mostly from right to left and **bi-directional**.
- ✱ **The earliest mention of yakshi** – can be found in Silappadikaram – all of the Jain Tirthankars were associated with a yakshi.
- ✱ **In Buddhist art, Shalabhanjika** – an image of a **yakshi holding a tree**, or a reference. **Shalabhanjikas** can be seen as bracket figures on the gateways of the Great Stupa at **Sanchi**.
- ✱ **The Gandhara school** – flourished in *two stages* in the period from 50 BC to 500 AD. While the former school was known for its use of **bluish-grey sandstone**, the latter school **used mud and stucco** for making the sculptures.
- ✱ **The Mathura school** showed a striking use of **symbolism** in the images, spotted red sandstone was used.
- ✱ **Bhumisparsha Mudra** – one of the most common mudras found in the statues of Buddha, commonly associated with blue Buddha known as **Akshobhya**.
- ✱ **Dharmachakra Mudra** – this gesture was exhibited by Lord Buddha while he preached the first sermon in the **Deer Park of Sarnath**.
- ✱ **Saptamatrika Sculptures** – are the distinct feature of South Indian temples.
- ✱ The **earliest known Nataraja sculpture** – excavated at **Ravana Phadi Cave at Aihole**, made during the early Chalukya rule – the sculpture reached its peak under the **Cholas**.
- ✱ **Sculpture of Sembiyan Mahadevi** – a 10th-century AD Chola queen, patron of the arts.
- ✱ **Devi Prasad Roy** – renowned for his outstanding monumental bronze sculptures – the **Triumph of Labour (Chennai)** and the **Martyrs’ Memorial (Patna)**.



# 4

## CHAPTER

# EDICTS AND INSCRIPTIONS

**An edict is an announcement of laws** issued in any number of physical forms. Some edicts were issued in the form of inscriptions during ancient and medieval times.

**Inscriptions are writings carved on hard materials** such as wood, rocks, stone pillars, metals and temple walls. They were common during the early ages and were engraved for numerous reasons. There are vast epigraphic materials and inscriptions available in India, and they provide reliable data to study history. A large number of inscriptions have also been preserved in various museums.

To access online video related to this chapter, scan this QR code





The earliest inscriptions are found on the Harappan seals, which still remain undeciphered. In India, the oldest inscriptions deciphered so far are the Prakrit inscriptions of Ashoka, in Brahmi and in Kharosthi script.

**Corpus Inscriptionum Indicarum:** A collection of epigraphs and many inscriptions pertaining to the history of ancient India including Maurya and Gupta times have been published in a series of collections called Corpus Inscriptionum Indicarum. The idea of Corpus Inscriptionum Indicarum was first suggested by **James Prinsep**, and the work was begun by Sir Alexander Cunningham in 1877.

**Epigraphia Indica:** This book was the official publication of the Archaeological Survey of India (ASI) from 1882 to 1977. It is a **collection of inscriptions** supplementary to the Corpus Inscriptionum Indicarum. The first volume was edited by **James Burgess in 1882**.

**Epigraphy** – the study of inscriptions

**Philology** – the study of language in oral and written historical texts

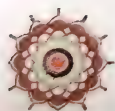
**Paleography** – the deciphering and dating of historical manuscripts and the study of ancient writing systems

**Akshapatalika** – officer-in-charge of accounts and records in ancient India

**Epigraphia Carnatica (1894–1905)** – It is a set of books compiled by **Benjamin Lewis Rice**, based on the epigraphy of the old Mysore region of India and it contains several inscriptions from lithic surfaces, copper plates, etc. It was compiled between 1894 and 1905.

**Alexander Rea (1858–1924)** – He was a British archaeologist famous for unearthing a sarcophagus from Pallavaram in Tamil Nadu.

**Albert Henry Longhurst (1876–1955)** – He was a British archaeologist and art historian, who worked in the Archaeological Survey of India and Archaeological Survey of Ceylon. He was associated with the systematic digging of Nagarjunakonda. His notable works included Hampi Ruins, Excavations at Nagarjunakonda, The Story of the Stupa, etc.



## Importance of Inscriptions

Early inscriptions and epigraphy have much importance and relevance to the historians:

- ✿ Inscriptions ascertain stories about the events that have occurred and provide information about the social and economic activities during that period, along with food habits of the civilisations, trade activities, science and technology, religion and the like.
- ✿ Inscriptions are the most accurate and authentic sources for historians to know the major transitions in the history of ancient and medieval times.
- ✿ Inscriptions were written in different languages during the reign of various dynasties, and they present opportunities for the epigraphers to learn new languages.



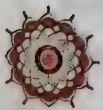
The abundance of inscriptions in India and the widespread practice of recording land grants and other transactions on copper plates can be attributed to the desire to preserve the records of the issuing authorities.



## Pre-Ashokan Inscriptions

The following inscriptions are believed to be those of pre-Ashokan times:

- ✿ **Boghaz Koi Inscription** (14th century BC) (North-Eastern Syria) – It mentions the gods *Indara* (Indra), *Mitras* (Mitra), *Nasatia* (Nasitya, i.e., the Ashvins) and *Uruvanass* (Varuna). These deities are also mentioned in the *Rig Veda*.
- ✿ **Piprahwa Relic Casket Inscription** (3rd or 2nd century BC) (Uttar Pradesh) – The language of the inscription on the casket was a mix of Magadhi and Pali, and the relics were believed to be kept in it.
- ✿ **Barli Pillar Inscription** (perhaps the 5th–4th century BC) (Rajasthan) – possibly the earliest **Jain** inscription and was written in **Brahmi script** and **Prakrit language**.
- ✿ **Bhattiprolu Relic Casket Inscription** (3rd–1st century BC) (Andhra Pradesh) – The **Bhattiprolu script**, a variant of the Brahmi script, was found in Bhattiprolu (*flourishing Buddhist town at that time*) in the present Guntur district.
- ✿ **Sohgaura Copper Plate Inscription** (3rd century BC) (Uttar Pradesh) – The earliest known copper plate, known as the Sohgaura copper plate, is a pre-Mauryan record that mentions **famine relief efforts**. It records the setting up of two grain depots (*Kosthagara*) to fight against the famine. Found in the Gorakhpur district, it is one of the very few pre-Ashokan Brahmi inscriptions that was written in the Prakrit language using Brahmi script. It is the oldest known copper plate inscription.
- ✿ **Mahasthangarh Brahmi Inscription** (around the 3rd century BC) (in present-day Bangladesh) – Mahasthangarh was an important city under the Mauryan Empire. The inscription is on a limestone slab bearing six lines in the **Prakrit language and in Brahmi script** recording a **land grant**.



## Edicts of Ashoka on Rocks and Pillars

The Edicts of Ashoka are a collection of around 33 inscriptions on pillars as well as boulders and cave walls by Emperor Ashoka of the Mauryan Empire during his reign **from 268 BC to 232 BC**. These inscriptions were dispersed throughout the country, and **they represent the first tangible evidence of Buddhism**. The edicts describe in detail Ashoka's views about Dhamma in order to solve the severe problems faced by the complex society. **James Prinsep** had first deciphered the edicts of Emperor Ashoka.





The Ashokan Edicts are divided into the following:

- ✿ **Minor Rock Edicts** (3)
- ✿ **Major Rock Edicts** (14 edicts and 2 separate ones found in Odisha)
- ✿ **Minor Pillar Edicts** (5)
- ✿ **Major Pillar Edicts** (6, and in one case 7)

**Kandahar Bilingual Rock Inscription** (*located in present day Afghanistan*), written in Greek and Aramaic script, in the 10th year of his reign (260 BC), is the **first known inscription** of Ashoka.



### Minor Rock Edicts of Ashoka

The minor rock edicts form the **earliest** part of the edicts of Ashoka, and they predate Ashoka's Major Rock Edicts. They were written quite early in the reign of Ashoka (*11th year of his reign, i.e., two and a half years at least after the Kalinga conquest*).

In these Minor Rock Edicts, Ashoka explicitly mentions about his **religious affiliation by presenting himself as a disciple of the Buddha** and his proximity to 'the order' (sangha). The inscriptions are majorly in Prakrit.

Minor Rock Edict	Detail
Edict I	Ashoka describes himself as a Buddhist layman ( <b>Upasaka</b> ) / a <b>Saka</b> , and also explains that he has been getting closer to the <b>Sangha</b> .
Edict II	Ashoka emphasises that <b>virtues of Dhamma</b> should be followed.
Edict III	Ashoka makes a list of recommended <b>Buddhist scriptures</b> that Buddhist monks should repeatedly study. He mentions his faith in <b>Buddha, Dhamma and Sangha</b> .

Altogether, various versions of the Minor Rock Edicts of Ashoka are at present known to us. There are slight variations between each of these versions of the Minor Rock Edicts. **They are present at the following known locations:**

- |                                       |  |
|---------------------------------------|--|
| 1. <b>Bahapur</b> (New Delhi)         | 10. <b>Sasaram</b> (Bihar)                   |
| 2. <b>Ahaura</b> (Uttar Pradesh)      | 11. <b>Bairat</b> (Rajasthan)                |
| 3. <b>Gujjara</b> (Madhya Pradesh)    | 12. <b>Yerragudi</b> (Andhra Pradesh)        |
| 4. <b>Rupnath</b> (Madhya Pradesh)    | 13. <b>Rajula Mandagiri</b> (Andhra Pradesh) |
| 5. <b>Maski</b> (Karnataka)           | 14. <b>Udegolam</b> (Karnataka)              |
| 6. <b>Gavimath</b> (Karnataka)        | 15. <b>Brahmagiri</b> (Karnataka)            |
| 7. <b>Palkigundu</b> (Karnataka)      | 16. <b>Siddagiri</b> (Karnataka)             |
| 8. <b>Nittur</b> (Karnataka)          | 17. <b>Jatinga Rameshwara</b> (Karnataka)    |
| 9. <b>Panguraria</b> (Madhya Pradesh) |  |



Among three edicts, the third edict is only present in the **Calcutta-Bairat edict** (commonly known as the **Bhabru Edict**) where Ashoka claims that he has full reverence and faith in the Buddha, the Dhamma and the Sangha.

Apart from the above given locations, inscriptions such as Kandahar Bilingual (*written in Greek and Aramaic script*) Rock Inscription, Aramaic Inscription of Laghman, Aramaic Inscription of Taxila and Barabar Caves Inscription are sometimes included under Minor Rock Edicts of Ashoka.

Let us discuss some important Minor Rock Edicts:

### **Gujjara Minor Rock Edict (Madhya Pradesh)**

Here the Minor Rock Edict I is inscribed. The name of Ashoka is used together with his full title '**Devanampiya Piyadasi Asokaraja**'.

### **Maski Minor Rock Edict (Karnataka)**

It lies on the bank of the Maski River, a tributary of the Tungabhadra. The inscription remains a dharma shasana, and tells people to follow the **tenets of Buddhism**. Moreover, the inscription also suggests the spread of Mauryan rule up to the Krishna Valley of North-eastern Karnataka. The Maski edict is the **shortest edict** among other minor rock edicts. It was the first edict of Ashoka that **contained the name Ashoka** in it instead of the earlier edicts that referred to him as *Devanampiya Piyadasi*. The Maski inscription is historically very important because it confirmed the association of the title '*Devanampiya*' with Ashoka.



## **Major Rock Edicts of Ashoka**

There are altogether 14 Major Rocks Edicts, forming a group which is duplicated with only slight variations in 10 known locations, and two Separate Major Rock Edicts, in Odisha.

**The 10 locations include:**

- |                                   |                                       |
|-----------------------------------|---------------------------------------|
| 1. <b>Kandahar</b> (Afghanistan)  | 6. <b>Bombay-Sopara</b> (Maharashtra) |
| 2. <b>Shahbazgarhi</b> (Pakistan) | 7. <b>Erragudi</b> (Andhra Pradesh)   |
| 3. <b>Mansehra</b> (Pakistan)     | 8. <b>Sannati</b> (Karnataka)         |
| 4. <b>Kalsi</b> (Uttarakhand)     | 9. <b>Dhuli</b> (Odisha)              |
| 5. <b>Girnar</b> (Gujarat)        | 10. <b>Jaugada</b> (Odisha)           |

These edicts were concerned with instructions in running a kingdom, Ashoka's beliefs, Dhamma, peaceful moral behaviour and tolerance. These Major Pillar Edicts are not inscribed in the name of Ashoka, but in the name of '*Devanampiya*' (Beloved of the God), that is '*Devanampiya Piyadasi*'.

**Three languages and four scripts** were used in these 14 edicts. **Most of the inscriptions are in Prakrit language and in Brahmi script.** Prakrit inscriptions were written in Brahmi and Kharosthi scripts.



Those at **Mansehra** and **Shahbazgarhi** are in **Prakrit language and Kharoshthi script** and **record all the 14 edicts of Ashoka**. There are few inscriptions in Greek and Aramaic script as well. The **Kandahar Greek Edicts** were written in the Greek and Prakrit language.

Major Rock Edict	Detail
Edict I	Prohibits animal slaughter, killings of animals.
Edict II	Care for man and animals.
Edict III	Generosity to Brahmanas.
Edict IV	Impact of Dhamma on society. Dhammaghosa is ideal to mankind and not Bherighosa.
Edict V	Appointment of <b>Dhamma Mahamatras</b> (officers of morality), concerns about the policy towards slaves.
Edict VI	King's desire to be informed about the conditions and affairs of the people at any time and place. It emphasises Ashoka's availability to all and his commitment to the welfare of the people.
Edict VII	Ashoka desires that all religions should reside everywhere, for all of them desire self-control and purity of heart.
Edict VIII	Ashoka's first Dhamma Yatra to Bodh Gaya and the Bodhi tree.
Edict IX	Ashoka's stress on the ceremonies of Dhamma. He describes those ceremonies to involve 'proper behaviour towards servants and employees, respect for teachers, restraint towards living beings, and generosity' as well as right behaviour towards relatives, friends, and neighbours.
Edict X	Ashoka stresses on popularity of Dhamma. He castigates the desire for fame and glory.
Edict XI	Elaborates Dhamma and describes that a father, a son, a brother, a master, a friend, a companion or a neighbour should say: 'This is good, this should be done.'
Edict XII	Ashoka emphasises on the tolerance among different religious sects. In his words ' <i>whoever praises his own religion, due to excessive devotion, and condemns others with the thought "Let me glorify my own religion", only harms his own religion</i> '. It mentions the <b>Ithijika Mahamatta</b> .
Edict XIII	<b>Largest inscription</b> from the edict. It describes Ashoka's victory over Kalinga and also the high number of casualties in that war. He feels deep guilt for having conquered Kalinga through such great bloodshed. Now, it is the ' <b>Conquest by Dhamma</b> ' that he considers to be the best conquest. Edicts XIII and II contain references to the Sangam Kingdom.
Edict XIV	Engraving of inscriptions in different parts of the country.

### Two Separate Major Rock Edicts (Found in Dhauili and Jaugada, Odisha)

(written in Prakrit language and in Brahmi script)

Separate Major Rock Edict	Detail
Separate Major Rock Edict I	It mainly addresses the <b>local officials</b> of Dhauili and Jaugada with requirements of a <b>fair judicial system</b> and the <b>system of control</b> established by Ashoka through the <b>Mahamatras (officers of morality)</b> .
Separate Major Rock Edict II	It asks the <b>local officials</b> of Dhauili and Jaugada to try to convince 'unconquered bordering tribes' that the intentions of Ashoka towards them are benevolent.





## Minor Pillar Edicts of Ashoka



Minor pillar edicts have been found on the pillars of Ashoka at **Sarnath, Sanchi, Prayagraj** (initially located in Kaushambi), **Rummindei** and **Nigali Sagar**. They are all written in the Prakrit language and in Brahmi script.

Among these minor pillar edicts of Ashoka, **Schism Edicts** (warning of punishment for dissent in the Sangha or Order) have been found at **Sanchi** (Madhya Pradesh), **Sarnath** (Uttar Pradesh) and **Prayagraj** (Uttar Pradesh).

On the Allahabad Pillar, there is also a **Queen's Edict** where Ashoka announces that the Queen should be credited for her gifts. In other words, it refers to the charitable deeds of Ashoka's queen, Karuvaki, the mother of Prince Tivala.

The remaining two minor pillar edicts found at Rummindei (in Nepal) and Nigali Sagar (in Nepal) are **commemorative inscriptions**.

**Rummindei Pillar Inscription** describes Ashoka's visit to Lumbini (birth place of Buddha) and exemption of Lumbini from tax.

**Nigali Sagar Pillar Inscription** mentions that Ashoka increased the height of the stupa of Buddha to double its size.



## Major Pillar Edicts of Ashoka

They constitute technically the most elegant of all the inscriptions made by Ashoka. There are around **7** Major Pillar Edicts of Ashoka and are found in the following **seven locations** of Northern India:

- |   |   |
|---|---|
| 1. <b>Kandahar</b> (Afghanistan)  | 4. <b>Allahabad</b> (believed originally from Kaushambi, Uttar Pradesh) |
| 2. <b>Delhi-Topra</b> (believed originally from Topra, Haryana)         | 5. <b>Lauriya-Ararak</b> (Bihar)  |
| 3. <b>Delhi-Meerut</b> (believed originally from Meerut, Uttar Pradesh) | 6. <b>Lauriya-Nandangarh</b> (Bihar)                                    |
|   | 7. <b>Rampurva</b> (Bihar)  |

Out of the above seven locations, **only Delhi-Topra Pillar has all seven Major Pillar Edicts present**.

**Prakrit language** and **Brahmi script** were used in all the locations except in Afghanistan.

The last Major Pillar Edict (Edict VII), **only found on** the Delhi-Topra pillar, is testament in nature, **making up a summary of the accomplishments of Ashoka during his life**.

In **Rampurva**, there are **two Ashokan pillars** found (one with a lion capital and one with a bull capital). The lion capital pillar is inscribed with the Major Pillar Edicts I to VI. However, the bull capital pillar does not have inscriptions.



Major Pillar Edict	Detail
Major Pillar Edict 1	Ashoka's principle of protection of the people.
Major Pillar Edict 2	Dhamma as a minimum of sins, virtues, compassion, truthfulness and purity.
Major Pillar Edict 3	Abolishes sins of harshness, cruelty, and anger.
Major Pillar Edict 4	Duties of Rajukas.
Major Pillar Edict 5	List of animals and birds which should not be killed on some days, and another list of animals which should not be killed at all. Living animals must not be fed with other living animals.
Major Pillar Edict 6	Dhamma policy of Ashoka.
Major Pillar Edict 7	Works carried out by Ashoka for Dhamma. In the words of Ashoka, 'I have set up pillars of morality, appointed <b>Mahamatras</b> (officer of morality) and issued proclamations on morality.'

**Please Note:** A **Mahamatra** was an officer of morality established by Emperor Ashoka in the 3rd century BC. Their full title was Dhamma Mahamata or the 'Inspectors of the Dharma'. There were also Amta-Mahamatras (in charge of foreigners) and Stri-adhyaksha-Mahamatras (in charge of women). They seem to have been an integral part of the Ashokan Government and are even mentioned in the edicts of Ashoka.

### Delhi-Topra Pillar

This Ashokan Pillar was originally placed at a village named Topra (in present-day Haryana). As per the 14th-century *Tarikh-i-Firuz Shahi*, the pillar was moved from Topra to Delhi by Emperor **Firuz Shah Tughlaq** as he was so impressed by it. The pillar after being shifted to Feroz Shah Kotla (Delhi) came to be known as **Minar-i-Zarrin** or the Golden column. A drawing in *Sirat-i-Firuz Shahi* shows how the Ashokan pillar was moved from Topra to Delhi by means of a boat.

The Delhi-Meerut Pillar of Ashoka was also moved by him from Meerut to Delhi in the 14th century.

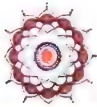
### Allahabad Pillar

The Allahabad Pillar in Prayagraj, Uttar Pradesh, was believed to be originally placed in Kaushambi, Uttar Pradesh. Later, it was moved to the Allahabad Fort, built by Akbar in 1583. It is an **Ashokan Stambh** but has following different sets of inscriptions:

1. **Ashokan inscription** (of 3rd century BC) – in the Prakrit language and Brahmi script. The pillar contained the following:
  - **Major Pillar Edicts** (I to VI) of Ashoka.
  - **Schism Edict** – warning of punishment by Ashoka for dissent in the Sangha or Order
  - **Queen's Edict** – regaling the charitable deeds of Ashoka's wife Karuvaki, where he announces that the Queen should be credited for her gifts.



2. **Samudragupta's inscription** (of 4th century AD) – also known as **Prayag Prashasti**. It is considered 'the most important historical document of the classical Gupta age'. It was written by **Harisena (Champu kavya style)** in the Sanskrit language and Gupta script. It praises and mentions about the **conquests of Samudragupta** and boundaries of the Gupta Empire.
3. **Birbal Magh Mela inscription** (of 16th century AD) – the inscription mentions that Gangadas's son Maharaja Birbal made the auspicious pilgrimage to **Tirth Raj Prayag**. In a way, the inscription substantiates that Prayag was a significant pilgrimage centre (Tirth Raj) even during that time.
4. **Jahangir's inscription** (of 17th century AD) – written in the **Persian language** and in fine **Nastaliq script** by the emperor's favourite calligrapher, *Abdullah Mushkin Qalam*. It records the ancestry of Mughal Emperor Jahangir.



## Post-Mauryan Inscriptions

### **Besnagar Pillar Inscription of Heliodorus** (*Madhya Pradesh*)

The **2nd century BC** pillar inscriptions of Heliodorus (*the Greek ambassador*) belongs to the Shunga period and was inscribed on a pillar at Besnagar, the site of ancient **Vidisha in Madhya Pradesh**. The inscription was written in the **Prakrit language** and in **Brahmi script**.

Heliodorus was an ambassador of Antialcidas, the Greek king of Taxila (now in Pakistan), in the court of the local Shunga prince Bhagabhadra, in Vidisha.

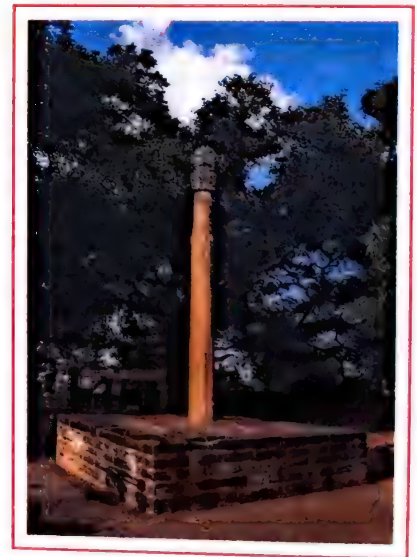
The column was set up as a **Garuda Pillar** in honour of God **Vasudeva (Vishnu)** by Heliodorus.

In the six-line inscription on the pillar, **Heliodorus describes himself as Bhagavata** (i.e., worshipper of god Vasudeva Krishna) indicating that he evidently adopted **Hinduism**.

The other side of the pillar has a short inscription describing *three steps to immortality (control, generosity and attention)* that, when correctly followed, lead to heaven.

The pillar is a witness to the development of Indo-Greek diplomatic relations, an indicator of the popularity of the cult of Vasudeva under **Vaishnavism** and point to flourishing trade in the peninsular region. The pillar was discovered in 1877 by **Alexander Cunningham**.

The pillar is locally called **Khamba Baba** and is worshipped especially by fishermen.



**Khamba Baba in Vidisha, MP**



**Please Note:** During ancient times, **Yavana** was a general term used in Indian texts for **foreigners from the West**, including the Greeks.

### **Hathigumpha Inscription (Odisha)**

The Hathigumpha Inscription, also known as *Elephant Cave Inscription*, is found in **Udayagiri-Khandagiri Caves of Odisha** which are supposed to be the earliest epigraphic reference to image worship in Jainism. It was inscribed by **King Kharavela** and is believed to be dated around the 1st century BC. The Hathigumpha Inscription consists of **17 lines** in the **Prakrit language** and in **Brahmi script**. Hathigumpha Inscription at Udayagiri Caves is the main source of information about Kalinga ruler Kharavela.

The Hathigumpha Inscription is an account of the **history of Kharavela** as a king, a conqueror, a patron of culture and a champion of **Jainism**. It also mentions respect for all religions, patrons of all temples and the closing praise of the king. The inscription is entirely a **prashasti** (*poetic composition in praise of the ruler*) of Kharavela like the Allahabad Prashasti for Samudragupta.

### **Hathibada Ghosundi Inscription (Rajasthan)**

Dated around 2nd to 1st century BC, they are sometimes referred simply as the **Ghosundi Inscription** or the **Hathibada Inscription**. They are among the oldest known Sanskrit inscriptions in the Brahmi script, and located near Chittorgarh. They are related to **Vaishnavism** (God Vasudeva and Samkarshana) under Hindu tradition.

### **Naneghat Inscription (Maharashtra)**

It is attributed to the Satavahana dynasty and dated around 2nd–1st century BC. The inscriptions are related to Samkarshana (Balarama) and Vasudeva under **Vaishnavism**. The inscriptions present the **world's oldest numeration symbols** for '2, 4, 6, 7, and 9' that resemble closely those numerals found in modern Nagari and Hindu-Arabic script. During the reign of the Satavahanas, the Naneghat pass was one of the major trade routes. The Naneghat Caves are also famous for a **portrait gallery** having relief sculptures of eight life-size figures.



Naneghat Inscription

### **Ayodhya Inscription (Uttar Pradesh)**

Dated between 1st century BC and 1st century AD, it is a stone inscription of **Hindu king Dhana** of the Deva dynasty. He ruled from the city of Ayodhya. The stone inscription is believed to refer to **Pushyamitra Shunga** as a performer of two *Ashvamedha* sacrifices.



### Junagadh Rock Inscription (Gujarat)

Also known as the **Girnar Rock Inscription**, it is located near Girnar hill of Gujarat. The rock inscriptions bear a set of the following:

- **Ashokan Major Rock Edicts** (of the 3rd century BC)
- **Rudradaman's Rock Inscription** (by Saka ruler Rudradaman I of 2nd century AD)
- **Skandagupta's Rock Inscription** (by a Gupta ruler of 5th century AD)

The **Ashokan Major Rock edicts** are written in the **Prakrit language** and in **Brahmi script**.

The **Inscription of Rudradaman** records the restoration of a reservoir (**Sudarshan Lake**) by Rudradaman I after it was believed to be damaged by a terrible storm.

The **Inscription of Skandagupta** tells us that the dam of the reservoir broke again in the 5th century AD and then it was repaired by Skandagupta.

### Inscriptions depicting guilds as bankers

Several inscriptions during post-Mauryan times indicate people investing money with guilds as a pious endowment, and interest received from it was normally for charity (given to Brahmanas, Buddhist monks or earmarked for some other pious activity). Such inscriptions include the following:

- **Mathura Inscription** (Uttar Pradesh) – by Kushana king Huvishka in the early 2nd century AD. Permanent investment and interest earned was used to provide food to the Brahmanas and to the destitute.
- **Junnar Inscription** (Maharashtra) – records the investment of income of two agricultural fields to plant karanja and banyan trees by the Yavanas (Indo-Greeks) in the 2nd century AD.
- **Nashik Inscription** (Maharashtra) – relates to King Nahapana and records (in hybrid Sanskrit) the permanent investment by the king's viceroy and son-in-law Ushavadata. Interest was used to provide cloth and light food to the monks.

**Please Note:** There is another **Nashik Prashasti inscription of Gautami Balashri** (the mother of Satavahana king Gautamiputra Satakarni) that describes Gautamiputra Satakarni as *ekabrahmana* (a peerless Brahmana) and *khatiya-dapamanamada* (one who destroyed the haughtiness and pride of the Kshatriyas).

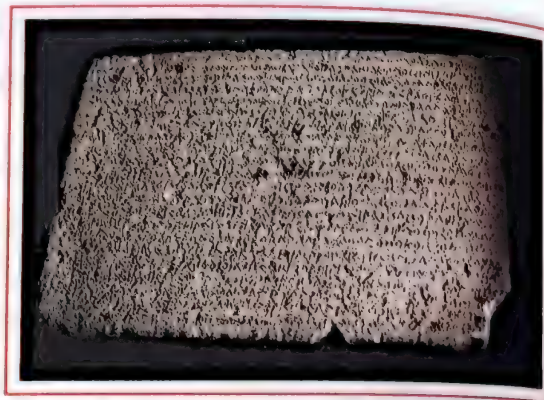
### Kanaganahalli Inscription (Karnataka)

Located near Sannati (important Buddhist site) and in the Gulbarga district of **Karnataka**, this site contains a **Mahastupa** along with various sculptural slabs dating between the 1st century BC and 1st century AD. A prominent one is the **portrait slab** of King **Ashoka** and his queen being attended by two chauri bearers. To confirm that it is Ashoka, the sculptural slab also contains a single line label '**Ranyo Ashoka**' in Brahmi script of the Satavahana period.



### **Rabatak Inscription (Afghanistan)**

The Rabatak inscription written in the *Bactrian language* and in *Greek script* was found in present-day Afghanistan and is dated around 2nd century AD. The 23-line inscription provides a valuable record of the Kushan ruler **Kanishka** and also provides wonderful clues to the genealogy of the Kushan dynasty. Here, Kanishka is referred to as the *King of Kings* and *a son of the gods*.



Rabatak Inscription

### **Bandhogarh Inscription (Madhya Pradesh)**

They record the **donations** majorly by merchants in the 2nd century AD. The inscriptions do not identify individuals by *varna* or *jati* (race or caste), but by occupation. Thus, Bandhogarh is a unique example of **secular gifts**.

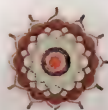
### **Vakataka Inscriptions**

Vakatakas (250 AD–500 AD) were the most important successors of the Satavahanas dynasty in the **Deccan** and contemporary with the Gupta dynasty in Northern India. It was a Brahmin dynasty. The following inscriptions provide details of the Vakataka dynasty:

- ☀ **Ramtek Kevala Narasimha temple inscription** (Maharashtra) – It records the lineage of the Vakataka rulers and the foundation of the temple.
- ☀ **Chamak Copper Plates** (Maharashtra) – They are an epigraphic record of the Vakataka dynasty in the Sanskrit language.
- ☀ **Tirodi Copper Plates** (Madhya Pradesh) – They are also an epigraphic record of the Vakataka dynasty in the Sanskrit language.

### **Nagarjunakonda Inscription (Andhra Pradesh)**

The inscriptions connected to the **Ikshvaku dynasty**, dating back around the **3rd–4th century AD**, are either in Prakrit, in Sanskrit, or a mix of both, and are all written in the **Brahmi script**. These inscriptions are majorly related to **Buddhism** and also to the Shaivism tradition of Hinduism. The Nagarjunakonda inscriptions record the gifts made by Ikshvakus to Hindu temples and Buddhist monks.



## **Gupta and Post-Gupta Period Inscriptions**

**Prayag Prashasti of Samudragupta** (Uttar Pradesh) – discussed earlier

### **Mehrauli Inscription (Delhi)**

The **Mehrauli Iron Pillar** is located in Delhi in the Qutub Minar complex. It is notable for the rust-resistant composition of the metals used in its construction. This pillar was estab-



lished by **Chandragupta-II of the Gupta dynasty** as *Vishnupada* in honour of Lord Vishnu. This pillar **credits Chandragupta with the conquest of the Vanga countries** by battling alone against the confederacy of the enemies united against him. It also credits him for conquest over the Bahlikas in a fight that ran across seven mouths of the Indus River.

#### **Sanchi Inscription of Chandragupta II** (Madhya Pradesh)

This Sanskrit inscription records donation to the Buddhist establishment at Sanchi in the reign of Gupta king Chandragupta II.

#### **The Nausasi (Navsari) Copper Plate Inscription** (Gujarat)

It informs about Harsha's successful expedition against Vallabhi (Gujarat).

#### **Tumen Inscription** (Madhya Pradesh)

This 5th-century inscription in Sanskrit documents the construction of a temple during the reign of Gupta king Kumaragupta I.

#### **Bhitari Pillar Inscription of Skandagupta** (Uttar Pradesh)

Dated around 455–467 AD, the inscription is extremely important to define the chronology of the various Gupta rulers and conflict between **Skandagupta** and the Pushyamitras and Hunas.

#### **Paharpur Copper Plate Inscription** (Bangladesh)

This inscription is from the time of Buddha Gupta (around 478 AD). Paharpur is located in Bangladesh and it was the eastern limit of Buddha Gupta's empire.

#### **Kahaum Pillar Inscription of Skandagupta** (Uttar Pradesh)

It is a 5th-century pillar that was erected during the reign of Skandagupta with carvings of Parshvanatha and other Jain Tirthankaras in Brahmi script.

**Please Note:** The **Gaya and Nalanda inscriptions** are also related to **Skandagupta**.

#### **Shankarpur Copper Plate of Budhagupta** (Madhya Pradesh)

The inscription is an important record of the history of the Gupta Empire as it is the **last known record** of the later Gupta king Budhagupta.

#### **Thalner Copper Plates** (Maharashtra)

They belonged to the reign of Vakataka king Harisena (475–500 AD).

#### **Bilsad Inscription** (Uttar Pradesh)

This inscription (of around 415 AD) is associated with the Gupta ruler Kumaragupta I. The inscription describes the Kartikeya temple there.



### **Mandsaur Pillar Inscriptions of Yashodharman (Madhya Pradesh)**

A guild was reported to be punished if it moved to another location. However, the Mandsaur inscription indicates that guilds did migrate, without apparently incurring any such punishment from the king. Dated around 515–550 AD, these **Sanskrit inscriptions** record the **victory** of Aulikara king Yasodharman over the Hun king Mihirakula.

### **Eran Boar Inscription of Toramana (Madhya Pradesh)**

Dated around the early 6th century AD, this stone inscription documents king Toramana, ruler of the Alchon Huns. The **first evidence of Sati** (ritual immolation of widows) is found in an inscription at Eran in Madhya Pradesh.

### **Vadathika Cave Inscription or Nagarjuni Hill Cave Inscription (Bihar)**

It is a 5th- or 6th-century AD Sanskrit inscription in Gupta script. It was found in the Nagarjuni hill cave of the Barabar Caves group in Bihar. The Shiva inscription starts with **Om**, thereby signifying its importance in 5th-century Hindu tradition.

### **Inscriptions of Harshavardhana (7th Century AD)**

- ✿ The **Bankkhhera Copper Plate inscription** (in Uttar Pradesh) contains the signature of Harshavardhana.
- ✿ The **Sonepat Plate inscription** (Haryana) and the **Madhuban Plate inscription** (Uttar Pradesh) are useful to know the chronology of Harshavardhana.

### **Halmidi Inscription (Karnataka)**

It is the *oldest known* Kannada language inscription in the Kadamba script dated around 450–500 AD. It is the earliest evidence of the usage of Kannada as an administrative language.

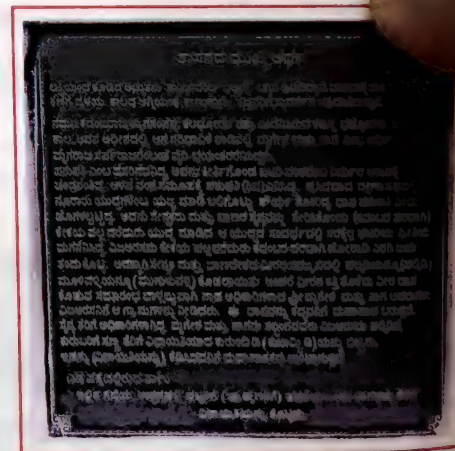
### **Aihole Inscription (Karnataka)**

Aihole was the **first capital of the Chalukyas**. Many inscriptions were found at Aihole, but the inscription found near **Meguti Jain Temple**, popularly known as Aihole inscription or Aihole Prashasti, details many historical events of the Chalukyas. The **Sanskrit** inscription is written in **Kannada script**.

There is mention about the **defeat of Harshavardhana by Pulakeshin II** and the victory of the Chalukyas, over the Pallavas. It also mentions about the **shifting of the capital from Aihole to Badami**. The lines were written by **Ravikirti**, the court poet of Pulakeshin II who reigned from 610 to 642 AD.

### **Notable Tamil–Brahmi Donative Inscriptions**

- ✿ **Pugalur and Arachchalur Inscriptions** – they record the donations made by Chera rulers as well as craftspeople and merchants.



Halmidi Inscription



- ✿ **Mangulam Inscriptions** – they record the gifts made to Jaina monks. The mention of a subordinate ruler or functionary of the Pandya king is noteworthy here.

### ***Doddahundi Nishidhi and Inscription (Karnataka)***

In **Jainism**, *nishidhi* is the spot where an ascetic, king or queen has died voluntarily, or was cremated or bone relic buried. Such places were held in high regard under Jainism. The hero stone there depicts the ritual death (*sallekhana* and *samadhi*) of the Western Ganga Dynasty king Ereganga Nitimarga I in the 9th century AD.

### ***Deopara Prashasti (Bangladesh)***

It is a stone inscription (*prashasti*) of the Sena kings of Bengal. It was composed by Umapati Dhara (1150–1240), who was one of the court poets and a minister in the court of Lakshmana Sena.

### ***Sanokar Inscription and Naihati Copper Plate (West Bengal)***

These two inscriptions are the epigraphs belonging to Vallalasena of Sena Dynasty of Bengal.

### ***Khalimpur Copper Plate of Dharmapala (West Bengal)***

It is related to Dharmapala (2nd ruler of **Pala dynasty** in Bengal region) and is dated around early 9th century AD. The copper plate provides details about the military exploits of the Pala ruler, perhaps in Kannauj.

### ***Harsola Copper Plates (Gujarat)***

They are a set of two inscriptions of 10th century AD that record the grants of two villages to a Nagar Brahmin father-son duo, by the Paramara king Siyaka II.

### **Chanderi Inscription of Alauddin Khilji**

It is said to be the **oldest** known Islamic inscription from Chanderi, dated around the early 14th century. Written in **Naskh script** and in the **Persian language**, it records the completion of a mosque.

### **Srenibala**

In the post-Mauryan period, state ownership of the industries was abolished. According to the epigraphic evidence, the merchant guilds were autonomous and they issued seals and coins. Kalachuri inscriptions mention the **merchant guilds' own militia/warriors or own troops**, called Srenibala.



### Musical Inscription of Kudumiyanmalai

It is perhaps a Pallava inscription located in the Pudukottai district of Tamil Nadu. The musical inscription dates around seventh or eighth century AD. It contains groups of musical notes arranged for the benefit of the pupils by a king. The inscription perhaps mentions the great musician **Rudracharya**, who lived during the reign of Pallava king Mahendravarman.

## CHAPTER SUMMARY

- ✿ **Corpus Inscriptionum Indicarum** – a collection of epigraphy and many inscriptions pertaining to the history of ancient India.
- ✿ **Epigraphia Indica** – official publication of the Archaeological Survey of India (ASI) from 1882 to 1977, first volume was edited by **James Burgess in 1882**.
- ✿ **Epigraphia Carnatica** – set of books compiled by **Benjamin Lewis Rice**.
- ✿ **Sohgaura Copper Plate** – a pre-Mauryan record that mentions famine relief efforts.
- ✿ **The first attempt to decipher the ancient Brahmi script** – Norwegian scholar Christian Lassen – the task was completed by James Prinsep.
- ✿ **Kandahar Bilingual Rock Inscription (Chehel Zina Edict)** – written in Greek and Aramaic – carved around 260 BCE.
- ✿ **Maski – Karnataka** – the first edict to bear the name Ashoka and to confirm that many edicts found in the Indian sub-continent in the name of *Devanampiya piyadasi* belonged to Emperor Ashoka.
- ✿ **Rummindei Pillar Edicts** – Ashoka exempted Lumbini from paying tax.
- ✿ **Samudragupta's inscriptions** – written by Harisena – mentions the conquests of Samudragupta and boundaries of the Gupta Empire.
- ✿ **Birbal Magh Mela inscription** – on the Allahabad Pillar.
- ✿ **Heliodorus pillar – Garuda Pillar** – was erected in Besnagar – near Vidisha in Madhya Pradesh – Vaishnavism – Khamba Baba.
- ✿ **Hathigumpha Inscription** – Elephant Cave Inscription from Udayagiri-Khandagiri Caves in Odisha – inscribed by King Kharavela during the 2nd century BC.
- ✿ **Junagadh Rock Inscription** – Gujarat – Ashokan Major Rock Edicts – Rudradaman's Rock Inscription and Skandagupta's Rock Inscription about repair of a reservoir (Sudarshan Lake).
- ✿ **Kanaganahalli** – the sculptural portrait slab contains a single line label '*Ranyo Ashoka*' – in Brahmi script of the Satavahana period.
- ✿ **Naneghat inscriptions** – attributed to the Satavahana dynasty – between the 2nd and the 1st century BC – Vaishnavism.
- ✿ **Inscriptions of Harshavardhana** – Banskhera inscription contains the signature of Harshavardhana – Sonapat plate inscription, Madhuban plate inscription.
- ✿ **Deopara Prashasti** – a stone inscription (prashasti) of the Sena kings of Bengal – composed by Umapati Dhara (1150–1240), one of the court poets and a minister in the court of Lakshmana Sena.
- ✿ **Khalimpur Copper Plate** – inscription of Dharmapala, who was the second ruler of the Pala dynasty of Bengal.
- ✿ **Chanderi Inscription of Alauddin Khilji** – said to be the **oldest** known Islamic inscription – dated around the early 14th century – written in **Naskh script**.

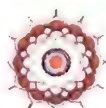




# 5 CHAPTER

## COINS IN ANCIENT AND MEDIEVAL INDIA

The word **Coin** is derived from the Latin word **Cuneus**. It is believed that the first recorded use of coins was in China and Greece around 700 BC and in India in the 6th century BC. The study of coins and medallions is known as **Numismatics**.



### Important Contributors to Numismatics in Ancient and Medieval India



**Sir William Jones (1746–1794)**

The study of the Numismatics in India has benefitted much with the establishment of the Asiatic Society of Bengal in 1784 by Sir William Jones. He also started the society's journal – the **Asiatick Researches**.



### James Prinsep (1799–1840)

He was a great scholar, orientalist and numismatist. Bilingual Indo-Greek coins were used by him to decipher Kharoshthi script. He interpreted the Indian series coins, coins from Bactria and Kushan and coins from the Gupta period.

### William Marsden (1754–1836)

He was a great numismatist. Marsden's *Numismata Orientalia Illustrata* contributed much in the field of Asian Numismatics. **Numismata Orientalia Illustrata** was published in two volumes (1823–1825). A section on 'Coins of Hindustan' was included in its second volume.

### E. J. Rapson (1861–1937)

He was a renowned British numismatist. His seminal works included *Indian Coins*, *Catalogue of the coins of the Andhra Dynasty*, *the Western Ksatrapas*, *the Traikutaka Dynasty* and *the Bodhi Dynasty*, etc.

### Pandit Bhagvanlal Indraji (1839–1888)

He was an Indian archaeologist, epigrapher and numismatist. He had a great numismatic collection of Indo-Parthian, Kushan, Sasanian and Gupta coins.

He made transcripts of the Hathigumpha inscription and discovered the **Mathura lion capital**, Naneghat reliefs, the Bairat and Sopara Ashokan inscription, etc.

### The Numismatic Society of India (NSI)

It was set up in 1910 and a new era was heralded in Indian Numismatics. The founding members of the society included Rev. Sir Richard Burn, H.N. Wright and R.B. Whitehead. Sir John Stanley, Chief Justice of the Allahabad High Court, was its first President.

#### **Terms and Terminologies**

**Flan** – surface of the coin

**Motif** – decorative symbol/figure impressed on the coin

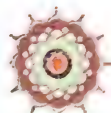
**Flow lines** – microscopic striations on coin surfaces

**Commemorative coins** – coins with a design to honour some historical events or persons

**Bullion** – gold coins or other precious metals coins with little numismatic value

**Hoards** – special findings of coins or wealth deposit buried in the ground





## Punch Marked Coins

The earliest coins were casted coins and were die-struck only on one side. One to five marks or symbols were incused on a single side and were termed as '**Punch Marked**' coins. **Panini's Ashtadhyayi** cites that to make punch marked coins, metallic pieces were stamped with symbols. Each unit was called '**Ratti**' weighing **0.11 gram**. The first traces of these coins were seen between the 6th and 2nd century BC. The following **two classifications are available**:

1. **Punch marked coins issued by various Mahajanapadas**: The first Indian punch marked coins called **Puranas**, **Karshapanas** or **Pana** were minted in the **6th century BC** by the various **Janapadas** and **Mahajanapadas** of the Indo-Gangetic Plain.

These coins had **irregular shapes and standard weight and were made up of silver** with different markings, for example, coins from Saurashtra had a humped bull, those from Dakshin Panchala had a Swastika and the ones from **Magadha** generally had **five symbols**. **Magadhan punch-marked coins became the most circulated coins in South Asia.**



A Magadha Coin  
(Five Symbols)

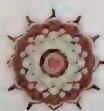
They were mentioned in the Manusmriti and Buddhist Jataka stories and lasted three centuries longer in the south than in the north.

2. **Punch marked coins during Mauryan Period (322–185 BC)**: Chanakya, the Prime Minister to the first Mauryan emperor Chandragupta Maurya, mentioned the minting of punch marked coins such as **rupyarupa** (silver), **suvarnarupa** (gold), **tamrarupa** (copper) and **sisarupa** (lead) in his **Arthashastra** treatise. Out of the various symbols used, the sun and six-armed wheel were the most consistent. The coins contained an average of **50–54 grains of silver** and weighed 32 rattis and were called **Karshapanas**.



Mauryan Karshapana with Symbols  
of Wheel and Elephant (3rd century BC)

It is also to note that, found only in the **Taxila region**, **Negama/Nigama punch marked coins** were minted by the **merchant guilds**, perhaps around 300 BC–200 CE. These coins were created during that time by the Taxila merchants **for their use in local trade in the Gandhara region**. These Negama (*or corporations of merchants*) coins also bear several other words such as Dojaka, Atakataka, Ralimasa, Kaare, etc.



## Indo-Greek Coins

The reign of the Indo-Greeks was from 180 BC to around 10 AD. The Indo-Greeks introduced the fashion of featuring the bust or head of the ruler on their coins. The legends on their Indian coins



were mentioned in **two languages** – in Greek on one of the side and in Kharosthi on the other side of the coin. The Greek gods and goddesses commonly featured on the Indo-Greek coins were **Zeus, Hercules, Apollo** and **Pallas Athene**. The earlier coins used images of Greek deities, but later coins had images of Indian deities as well.

These coins are significant because they **carried detailed information about the issuing monarch**, the year of issue and sometimes an image of the reigning king. Coins were mainly made of **silver, copper, nickel and lead**. **The coins of the Greek kings in India were bilingual, i.e. written in Greek on the front side and in the Pali language (in Kharosthi script) on the back.**



Kushan Period Coin

Later, Indo-Greek **Kushan kings** introduced the Greek custom of engraving **portrait heads on the coins**.

**Kushan coins were adorned with the helmeted bust of the king on one side and the king's favourite deity on the reverse.** The coins issued by Kanishka employed only Greek characters.

The extensive coinage of the Kushan Empire also influenced a large number of tribes, dynasties and kingdoms, which began issuing their own coins.



## Roman Coins in Ancient India

A large number of ancient Roman coins (belonging to 2nd century BCE to 6th century CE) have been found in different places in India. Two major places where plentiful Roman coins were found are **Krishna Valley** in Andhra Pradesh and **Coimbatore** in Tamil Nadu. The prominent numismatists who contributed much to find the ancient Roman coins in India to understand the pattern of ancient Indo-Roman trade are James Tod, James Prinsep and Bishop Caldwell.

There are three phases of influx of Roman coins and bullions.



### Initial Phase

There was a large influx of silver coins in this phase. Silver Denarii of ancient Rome were brought as bullion. The weight of the coins was from 3.4 to 4 gms. These coins were found mainly in Kerala, Tamil Nadu and Lakshadweep Islands.



### Second Phase

This phase is also known as the Gold Phase. Gold coins or Aureus varied from 7 to 8 gms. They were issued mainly by Augustus, Tiberius, Claudius and Nero. Major Roman Gold coins were found in different places of Kerala, Karnataka, Tamil Nadu and Andhra Pradesh. Minor Roman Gold coins



were also found in Gujarat, Maharashtra and Odisha. Late gold coins (2nd to 3rd century CE) were issued by Antonius Pius and Septimius Severus.



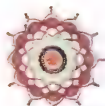
### Third Phase

Late Roman copper coins are known as **Folles**. A large number of coins have been found in Karur and Madurai in Tamil Nadu. Coins issued in the 4th century CE are attributed to the kings Constantius II and Theodosius. Roman coins have been found in South India up to 6th century CE.



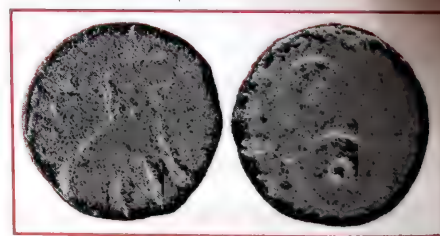
### Some Other Features

- Roman coins were used as models to mint coins by contemporary Indian rulers. A large number of Roman coin imitations have also been unearthed at many places.
- Most of the Roman coins found in India have a **slash mark**.
- According to the text **Periplus Maris Erythraei**, three regions were the main providers of market for the Romans: Barbarikon, Barygaza and Muziris.
- Clay Bullae:** Roman clay bullae have also been found in several places and they are predated to the silver coins (c. 4th–3rd century BCE–200 CE). They were widely distributed across Deccan and north India.



### Coins By Satavahanas

Satavahanas rule started after 232 BC and lasted up to 227 AD. The Satavahana kings **mostly used lead** as the material for their coins. Silver coins were rare. Apart from lead, they used an alloy of silver and copper called '**potin**'. Many copper coins were also available. Although the coins were devoid of any beauty or artistic merit, they constituted a valuable source-material of the dynastic history of the Satavahanas. On one side, most of the Satavahana coins had the figure of an elephant, horse, lion or chaitya. The other side often featured the **Ujjain symbol** – a cross with four circles at the end of the two crossing lines. The dialect used was **Prakrit**.



Satavahana Lead Coin with Ujjain symbol

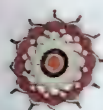
#### Cowrie Shell

*Apart from the coins another major medium of exchange in the early Indian market was the Cowrie Shell. Cowrie shells were used in large numbers by the ordinary masses for small-scale economic transactions. It is said that the cowrie shells carried as much value in the market as coins.*



Cowrie Shell



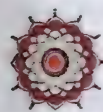


## Coins of the Western Satraps or the Indo-Scythians

The Western Satraps (35–405 AD) had their dominion in Western India, originally comprising Malwa, Gujarat and Kathiawar. They were all of **Saka origin**. The coins of the Western Satraps are of great historical importance. **They bear dates of the Saka era**, which started from 78 AD. The coins of the Western Satraps have **head of the king on one side** and on the other side, they carry the **device of the Buddhist chaitya or stupa**, evidently borrowed from the Satavahanas. The **Prakrit language** has been seen written in many scripts.



King and Buddhist Stupa



## Coins Issued in Gupta Age

The Gupta age (319 AD–550 AD) marked a period of great Hindu revival. The Gupta coins were **mainly made of gold**, although **silver and copper coins** were also produced.

Silver coins were issued only after Chandragupta II overthrew the Western Satraps. There were many types and varieties of Gupta gold coins which were known as '**Dinars**'.

**On one side of these coins**, the king can be found standing and making oblations before an altar, playing the veena, performing *ashvamedha*, riding a horse or an elephant, slaying a lion or a tiger or a rhinoceros with a sword or bow, or sitting on a couch. **On the other side** was the Goddess Lakshmi seated on a throne or a lotus seat, or the figure of the queen herself. The inscriptions on the coins were all in **Sanskrit (Brahmi script)** for the first time in the history of coins.



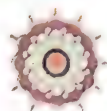
King and Goddess Lakshmi

Gupta rulers issued coins depicting the emperors not only in **martial activities** such as hunting lions/tigers or posing with weapons but also in **leisurely activities** such as playing the Veena, with the reverse side of the coin having images of Goddess Lakshmi, Goddess Durga, Goddess Ganga, Garuda and Lord Kartikeya.

### Please note that:

The **end of Gupta rule in the 6th century** due to a Hun invasion ushered in a period of uncertainty when again a number of **local kingdoms rose in different regions, issuing region-specific coins**, which were poor in both metallic content and artistic design. Thus, during a long period stretching until the 13th century, a mix of designs borrowed not only from the Kushana–Gupta pattern but also from foreign sources were employed by these dynasties in Western, Eastern, Northern and Central India. **South India developed a different coin paradigm moving towards a gold standard which was inspired from the Roman gold coins**, which arrived in the region during the first three centuries of the first millennium.



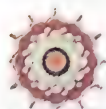


## Coins of the Vardhanas

The Varadhanas of Thaneshwar and Kannauj were responsible for driving out the Hun invaders from India in the **late 6th century**. The most powerful of their kings was **Harshavardhana** whose empire comprised almost the whole of Northern India. The **silver coins** of the Vardhanas had **on one side the head of the king and on the other side, the figure of a peacock**. The dates on the coins of Harshavardhana indicate the ushering of a new era, which most probably began in 606 AD, the year of his coronation.



Head of the King and Peacock



## Coins of Chalukyan Kings

The **Chalukyan Dynasty** (6th century AD) was founded by Pulakeshin I, with its capital at Badami in Karnataka. One side of the coin had **image of a temple or a lion and legends**. The other side was left blank. The coins of the **Eastern Chalukyan Dynasty** (7th–12th century AD) had a **symbol of a boar at the centre**, with each letter of the king's name inscribed by a separate punch. The other side here was also left blank.



Eastern Chalukyan Coin with a Boar Image



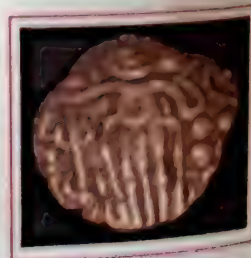
## Coins of the Rajput Dynasties

The coins issued by the Rajput dynasties (11th–12th century AD) were **mostly of gold**, copper or billon (an alloy of silver and copper) but very rarely silver. There were **two types of Rajput coinage**. One type showed the **'name of the king in Sanskrit on one side and a goddess on the other side'**. The coins of the Kalachuris, the Chandelas of Bundelkhand, the Tomars of Ajmer and Delhi and of the Rathores of Kannauj were of this type. The kings of Gandhara or Sindh introduced another type of silver coins that had a **seated bull on one side and a horseman on the other**.



## Coins of the Pandyan and Chola Dynasty

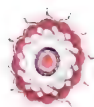
The coins issued by the Pandyan Dynasty in the early period were square shaped with an image of an elephant. Later, the **fish** became a very important symbol in the coins. The gold and silver coins had inscriptions in Sanskrit and the copper coins had inscriptions in Tamil.



Coin by Rajaraja I of Chola Dynasty



The coins of the Chola King Rajaraja I featured the **standing king on one side and a seated goddess on the other side** with inscriptions generally in Sanskrit. Rajendra I's coins had the legend 'Sri Rajendra' or 'Gangaikonda Chola' inscribed with the emblems of tiger and fish. The coins of the **Pallava Dynasty** carried the figure of a **lion**.



## Turkish and Delhi Sultanate Coins

The coins had inscriptions in the form of the **king's name, title and date** as per the Hijri calendar. **The coins did not bear any image of the issuing monarch** as there was a prohibition of idolatry in Islam. For the first time, the name of the mint was also inscribed in the coins.

The Sultans of Delhi issued gold, silver, copper and billon coins. **Silver Tanka and Copper Jital** was introduced by Iltutmish. Alauddin Khilji changed the existing design by dropping the name of the Khalif and replaced it with self-praising titles. **Muhammad bin Tughlaq** circulated **bronze and copper coins** as token currency which were a failure.

**Sher Shah Suri** (1540–1545) introduced two standards of weight – one of 178 grains for silver coins and one of 330 grains for copper coins. These were later known as the **rupee** and the **dam** respectively.

### Please note that:

- **Qandhari Dirham:** *The Islamic type of coins in India were first issued around 9th-10th century by the Amirs of the Sind. The coins were in silver and were called Qandhari Dirham. The Kufic calligraphy was used in the coins with Kalima on one side and the name of the Amir on the other side.*
- Gold coins with **seated goddess Lakshmi on one side – first issued** in the central Indian region by **Muhammad bin Sam** in 12th century AD. Being aware that visual elements on coins were fundamental to their acceptance and success as currency, he issued such coins to maintain a visual tradition which had begun in India 1,000 years previously, on the coinage of Kushan king Kanishka II.
- Coins on local tradition and depiction of bull or horseman with local script (Devanagari) were issued by Ghaznavids, Ghorids and Mameluks.

## Vijayanagara Empire Coins

The Vijayanagara Empire (14th–17th century) issued large quantities of gold coins; other metals used in their coinage of the period were pure silver and copper.

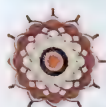
1. **Pagodas** – higher denomination – figure of running warrior along with a dagger symbol
2. **Gold fanams** – fractional units
3. **Silver taras** – fractional units
4. **Copper coins** – for day-to-day transactions



The earlier Vijayanagara coinage was produced in different mints and was called by different names, such as **Barkur gadyanas**, **Bhatkal gadyanas**, etc. The inscriptions were in Kannada or Sanskrit. Images seen are a double-headed eagle holding an elephant in each beak and claw, a bull, an elephant and various Hindu deities. The **gold varahan coin** issued by **Krishna Deva Raya (1509–1529)** had a **seated Vishnu on one side** and a three-line legend **Shri Pratap Krishna Raya** in Sanskrit on the other side.

- Three scripts were used in Vijayanagara coins – **Devanagari**, **Kannada** and **Telugu**.
- The earlier Vijayanagara rulers were greatly inspired from the **Hoyasala** coins.
- Vijayanagara coins had images of **Hindu deity** or animals that the Hindus worship. Vijayanagar coins were found in plenty numbers because no one would try to destroy coins with the image of a Hindu deity.
- There was a **separate department** to mint the coins. There was a central mint that controlled the other local mints.

**The Travancore Fanam:** These coins were issued by the State of Travancore. The **Fanams** and **Chuckrams** were regular unit of currency in medieval Travancore. 1 Fanam was equivalent to 4 Chuckrams.



## Mughal Coinage

The standard gold coin of the Mughals was **Mohur**, of about 170 to 175 grains. Abul Fazl in his 'Ain-i-Akbari' indicated that a Mohur was equivalent to nine rupees of the period. Half and quarter mohurs are also known. The **silver rupee**, which was an adoption from Sher Shah's currency was the most famous of all Mughal coins. The Mughal copper coin was adopted from Sher Shah's **dam** and weighed 320 to 330 grains.

**Akbar** issued **both round and square coins**. In 1579, he issued gold coins called '**Ilahi coins**' to propagate his new religious creed '**Din-i-Ilahi**'. These coins bore a legend that can be translated to mean 'God is great, may his glory be glorified'. The value of an ilahi coin was equal to 10 rupees of the period. **Shahanshah** was the largest gold coin. These coins bore the names of the Persian solar months.

Coins issued by **Jahangir** adopted a **couplet legend**. In some of his coins, he added the name of his beloved wife Noorjahan. The most famous of his coins had images of the **Zodiac signs**.



Akbar's Ilahi Coin



Jahangir's Coin with Cancer Zodiac Sign



### Important Facts

- The earliest reference of coins in the Indian context can be found in the Vedas. **Nishka** was the term used for coins made up of metals.
- **Sher Shah Suri**, a 16th-century ruler of Afghan lineage, introduced the **Rupee**. It was a **silver currency**. At that moment one rupee was equal to four coins made of copper. The Indian currency is still called Rupee. Rupya was made of silver and weighed almost **11.34 grams** during this period.
- In ancient India, people used '**money trees**' to store their coins. A money tree was a flat piece of metal, shaped like a tree, with metal branches. At the end of each branch was a round disk with a hole in the centre. Each of these disks was an ancient Indian coin. When one needed money, one simply broke off a coin from the money tree.
- The coins of the Gupta kings were stamped with their **given names** on the front and with their **assumed names** ending with '**aditya**', which means **sun on the reverse**.
- **Chhatrapati Shivaji** issued gold huns and copper Shivarais with his titles in the Nagari script.
- The Wodeyar Dynasty (Mysore: 1399–1947) coins of King Kanthirava Narasaraja bore the image of the **Narasimha avatar of Vishnu** and weighed six to eight grains.
- **Haidar Ali** who overthrew Wodeyar dynasty, for some time continued their coinage with the figures of Shiva and Parvati on the earlier gold pagodas. Tipu Sultan used **two eras** in his coins.

### The Coinage Act, 2011

- Replaced the Coinage Act, 1906.
- The term 'coin' means coin made of any metal or any other material stamped by the Government or any authority empowered by the Government and includes the following:
  - ❖ Commemorative Coin
  - ❖ GOI one rupee note
- There are penalties prescribed for forgery relating to minting, etc. of coins

## CHAPTER SUMMARY

- **Punch Marked coins** – one to five marks or symbols were incused on single side – the first Indian punch marked coins called Puranas, Karshapanas or Pana were minted in the 6th century BC by the various Janapadas and Mahajanapadas.
- **Indo-Greek coins** – featured the bust or head of the ruler – legends on their Indian coins were mentioned in two languages – in Greek on one side and in Kharosthi on the other side – Greek gods and goddesses commonly shown on the Indo-Greek coins were Zeus, Hercules, Apollo and Pallas Athene – carried detailed information about the issuing monarch.
- **Satvahanas coins** – mostly made of lead – coins of potin, i.e. alloy of silver and copper, are also seen – dialect used was Prakrit.
- **Gupta coins** – mainly made of gold, silver and copper – on one side, the king – on the other side, the Goddess Lakshmi – Sanskrit (Brahmi script) was seen for the first time in the history of coins.



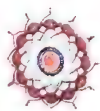
- ❁ **Vardhanas coins** – featured the head of the king on one side and the figure of a peacock on the reverse – made of silver.
- ❁ **Chalukyan coins** – one side of the coin had the image of a temple or a lion and legends – other side was left blank.
- ❁ **Turkish and Delhi Sultanate coins** – featured the king's name, title and the date as per the Hijri calendar – coins did not bear any image of the issuing monarch.
- ❁ **Mughal coins** – Akbar issued both round and square coins – coins featured an inscription meaning 'God is great, may his glory be glorified' – in 1579, he issued gold coins called 'Ilahi coins' to propagate his new religious creed 'Din-i-Ilahi' – Shahanshah was the largest gold coin.





## CHAPTER

# INDIAN PAINTINGS



### Introduction

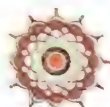
India has a long tradition of artistic excellence, and painting is one of the main mediums that have been used to express it. There is an abundance of evidence suggesting that painting has flourished in India since ancient times. Archaeologists have found cave wall paintings in many parts of India, which suggests that even early humans in India were engaged in activities of art and leisure.

To access online video related to this chapter, scan this QR code





The history of painting can be traced through the ancient and medieval period during which books were illustrated with paintings. Then came the miniature style that dominated the Mughal and Rajput courts. With the arrival of the Europeans, the art of painting and engraving began to come under Western influences. Modern painters experimented with different styles, colours and designs.



## Principles of Painting

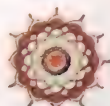
The history of paintings in India can be traced back to **primitive rock paintings** of *Bhimbetaka*, *Mirzapur* and *Panchmarhi*. Next came the **painted pottery** of the Indus Valley civilisation, but the real birth of the art of painting began in the Gupta Age. In the 3rd century AD, **Vatsyayana in his book *Kamasutra*** enumerated the six main principles/limbs or **Shadanga** of Indian art. They are placed in the table on the right.

<b>Roopbheda</b>	Looks and appearance
<b>Pramana</b>	Proportion, measurement and structure of the object or subject
<b>Bhava</b>	Expression
<b>Lavanya Yojana</b>	Aesthetic composition
<b>Sadrishya</b>	Resemblance
<b>Varnikabhanga</b>	Use of brush and colours

There are numerous references to the craft of painting in the Brahmanical and Buddhist literature, for example, the representation of the myths and lore **on textiles** is known as **Lepya Chitra**. There are also references to the art of **Lekhya Chitra** which incorporates line drawings and sketches. Other types are **Dhuli Chitra** (painting or drawing executed on the floor) and **Pata Chitra** (painting executed on cloth or palm leaves).

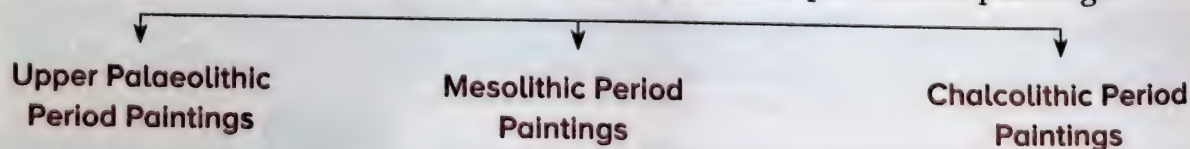
The play *Mudrarakshasa* by Vishakhadatta mentions the names of various paintings or **patas**, thereby facilitating an understanding of the different styles of painting and the various principles of painting. Some of the styles are placed on the right side.

Styles of Paintings	Major Features
<b>Cauka Pitaka</b>	Isolated framed drawings
<b>Dighala Pitaka</b>	Long scrolls of paintings
<b>Yama Pitaka</b>	Isolated paintings



## Pre-historic Paintings

Pre-historic paintings were generally executed on rocks and these rock engravings are called **Petroglyphs**. The first discovery of rock paintings in India was made in 1867–1868 by archaeologist **Archibald Carlyle**. The earliest pre-historic paintings were discovered in the **Bhimbetka Caves** in Madhya Pradesh in 1957. There are **three major phases** of pre-historic paintings:







### Upper Palaeolithic Period (40,000–10,000 BC)

- ✿ The walls of the rock shelter caves were made of quartzite.
- ✿ The most common mineral used was **ochre or geru** mixed with lime and water.
- ✿ Different minerals were used to make colours like red, white, yellow and green.
- ✿ White, dark red and green were used to depict large animals like bison, elephant, rhino, tigers, etc.
- ✿ **Red** was used to depict hunters and **green was mostly used to depict dancers (human figurines).**



### Mesolithic Period (10,000–4000 BC)

- ✿ The main colour used was red.
- ✿ The sizes of the paintings were **smaller** than those of the Upper Palaeolithic Period.
- ✿ The most commonly depicted scenes were of **group hunting**, grazing activity and riding.



### Chalcolithic Period (2500–700 BC)

- ✿ **There was more use of green and yellow.**
- ✿ Most of the paintings depict **battle scenes** of **men riding horses** and **elephants**.
- ✿ Some figures even **carry bows and arrows**, which is said to indicate preparedness for skirmishes.
- ✿ Paintings and samples of writing in the Ashokan and Gupta **Brahmi scripts** ascertain that these cave sites were inhabited in the late historical periods.
- ✿ Another set of paintings from this period at **Narsinghgarh** in Madhya Pradesh show skins of spotted deer left for drying, which provides credence to the theory that the **art of tanning skins** for providing shelter and clothing had by then been perfected by humans.
- ✿ Other paintings from this period also have depictions of musical instruments like the harp. Some of the paintings have complex geometrical shapes like the spiral, rhomboid and circle.
- ✿ **The Jogimara Cave site** in the Ramgarh Hills in Surguja district of Chhattisgarh houses some of the paintings from the later period. The paintings have been dated to around **1000 BC**.
- ✿ Chhattisgarh is also home to a variety of caves in the district of Kanker, such as the rock shelters of Udkuda, Garagodi, Khairkheda, Gotitola and Kulgaon. These shelters depict human figurines, animals, palm prints, bullock carts, etc., which provide evidence of a more advanced and sedentary type of life.
- ✿ Similar paintings can be found in the **Ghodsar** and **Kohabaur rock art sites** in the district of Koriya in Chhattisgarh.



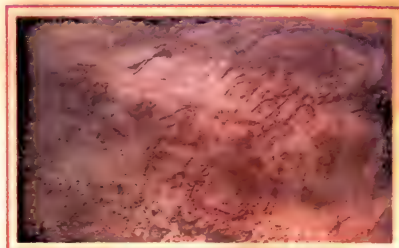
Pre-historic Painting



- Another interesting site is in **Chitwa Dongri** (Durg district), where the following have been found – a **Chinese figure riding a donkey**, pictures of dragons and agricultural scenes.
- Several interesting rock paintings have also been found in Limdariha in Bastar district and Oogdi, Sita Lekhani in Surguja district of Chhattisgarh.
- In Odisha, **Gudahandi Rock Shelter** and **Yogimatha Rock Shelter** also represent prominent examples of early cave paintings.

### Bhimbetka Cave Paintings

The Bhimbetka Cave site is located in the south of Bhopal in the Vindhya Range of **Madhya Pradesh**. The rock paintings are present in more than 500 caves. It was declared a **UNESCO World Heritage Site** in 2003. These caves were discovered by archaeologist **V.S. Wakankar**.



**Bhimbetka Cave Painting**

The oldest paintings are estimated to be 30,000 years old and have survived because of their location deep inside the caves. There is a marked continuity in the occupancy of caves from 100,000 BC to 1000 AD, with many paintings having been painted one on top of another. The paintings at Bhimbetka belong to the Upper Palaeolithic, Mesolithic, Chalcolithic, early historic and even medieval periods. However, most of the paintings belong to the Mesolithic age.

The paintings generally portray the **everyday life** of pre-historic humans, who are often represented as stick-like figures. Various **animals** are depicted, such as elephants, bison, deer, peacocks and snakes, such as bows, arrows, spears, shields and swords. Some paintings also have simple **geometric** designs and symbols. The other themes of the paintings are dancing, playing music, animal fighting, honey collection, etc.

**Social life** is well depicted; for example, scenes of children playing, women preparing food, and community dancing, are portrayed. Various colours are used, such as red ochre, purple, brown, white, yellow and green. Colours were obtained from natural resources, for example, haematite ores were used for preparing the colour red.

These rich paintings are found in the Vindhyan Range of Madhya Pradesh and its Kaimurean extensions into Uttar Pradesh. Examples of a few other nearby sites with pre-historical paintings are Bellary, Pachmarhi, Rajgarh and Tenmalai.

- Some more examples of early rock paintings are as follows:
  - ❖ **Kupgallu** in Telangana
  - ❖ **Piklihal and Tekkalkotta** in Karnataka
- The earliest paintings in India have been reported to be from the Upper Palaeolithic times.
- The Indian states in which the majority of cave paintings have been found are as follows: Madhya Pradesh, Uttar Pradesh, Andhra Pradesh, Karnataka, Bihar and Uttarakhand.

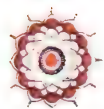


### Lakhudiyar Cave Paintings

*Lakhudiyar* meaning 'one lakh caves' is a group of pre-historic caves located on the banks of the Sugal River, in **Almora district of Uttarakhand**. The paintings are mostly drawings of humans, animals and the weapons used by early humans. These paintings are created with the fingers in the colours red, white and black. Recently in January 2020, two new paintings bearing a similarity with the Lakhudiyar paintings were discovered near Almora.



Lakhudiyar Cave Paintings



## Classification of Indian Paintings



### Mural Paintings in India

Artworks on the **walls** or a solid structure is referred to as *Murals*. These have existed in India since ancient times and can be dated between **10th century BC** and **10th century AD**.

Evidence of such paintings can be found at several locations in India. The beauty and the exquisiteness of mural paintings can be seen in places like *Ajanta*, *Armamalai Cave*, *Ravan Chhaya Rock Shelter*, *Bagh Caves*, *Tirumalaipuram Caves* and *Chithannavasal Cave* patronised by the Pandyas, *Badami Cave Temples* and *Kailasha Temple* in Ellora.

Most of the mural paintings are either in natural caves or in rock-cut chambers. The paintings follow a theme, the most common being religious themes – **Hindu**, **Buddhist** and **Jain**. Apart from this, mural paintings were also made to adorn any mundane premise (for example, the **ancient theatre room** in **Jogimara Caves**).



Mural Painting

#### Ajanta Cave Paintings

- The Ajanta Caves, having one of the oldest surviving murals of the Indian sub-continent, were carved between the **2nd century BC** and the **7th century AD** out of volcanic rocks.
- The Ajanta Caves consists of a set of approximately **29 caves**, set out in a horse-shoe shape.
- These caves were inscribed by Buddhist monks patronised by the Vakataka kings, especially King Harisena.



- These caves are most popular for their mural paintings. Murals in Caves 9 and 10 belong to the *Shunga* period, while the rest belong to the Gupta period.
- The paintings in Caves 1 and 2 are the most recent of the paintings in Ajanta.
- The walls of the caves have both **murals** and **fresco paintings** (painted on wet plaster). **Tempera style** was adopted i.e., the use of pigments mixed with a binding agent. The medium of painting was vegetable and mineral dyes. The **outline of the figures is in red ochre**, with contours of brown, black or deep red.
- The paintings portray human values and the social fabric along with the styles, costumes and ornaments of the period. The emotions are expressed through hand gestures. The unique feature of the paintings is that **each female figure** has a **unique hairstyle**. Even animals and birds are depicted as having **emotions**.
- The common themes of these paintings range from the **Jataka stories** to the life of **Buddha** to elaborate decorative patterns of flora and fauna. Graceful poses of humans and animals adorn the walls of the caves.



Mural of Padmapani  
in Ajanta Cave

Some **important paintings** at Ajanta are as follows:

- Scenes from the **Jataka stories** of the Buddha's former lives as a Bodhisattva, the life of Gautama Buddha, etc.

### Jataka Stories

The Jataka Tales relate to the **previous births of Gautam Buddha in both human and animal form**. The future Buddha may appear as a king, an outcast, a god, or an elephant – but, in whatever form, he exhibits some virtue that the tale thereby inculcates. Famous Jataka tales include the following:

- The Ass in the Lion's Skin (Sihacamma Jataka)
- The Cock and the Cat (Kukkuta Jataka)
- The Foolish, Timid Rabbit (Daddabha Jataka)
- The Jackal and the Crow (Jambu-Khadaka Jataka)
- The Lion and the Woodpecker (Javasakuna Jataka)
- The Ox Who Envied the Pig (Munika-Jataka)
- The Swan with Golden Feathers (Suvannahamsa Jataka)
- King Shibi (Shibi-Jataka)
- The Turtle Who Couldn't Stop Talking (Kacchapa Jataka)



- Paintings of various Bodhisattvas in the tribhanga pose in Cave No. 1: **Vajrapani** (protector and guide, a symbol of Buddha's power), **Manjusri** (manifestation of Buddha's wisdom) and **Padmapani (Avalokiteshvara)** (symbol of Buddha's compassion).
- The **Dying Princess** in Cave 16.
- Scene from **Shibi Jataka**, in which King Shibi offers his own flesh to save the pigeon.
- Scene from **Matriposhaka Jataka**, in which the ungrateful person saved by an **elephant** discloses the elephant's whereabouts to the king.
- Reception given to a **Persian embassy by Chalukyan ruler, king Pulakeshin II.**

Some important images or sculptures at Ajanta are as follows:

- Mahaparinirvana of Buddha
- The assault of Mara during Buddha's penance
- Seated Buddha in Dharmachakrapravartana mudra

### Ellora Cave Paintings

- The mural paintings at Ellora Caves are found in five caves, mostly limited to Cave 16, i.e., **Kailasha Temple**.
- These murals were done in two phases:
  - The first phase paintings were carried out during the carving of the caves. One of these earlier paintings depicts Lord Vishnu with his consort Lakshmi borne through the clouds by Garuda, the celestial bird.
  - The second phase ones were executed several centuries later. One of these later paintings, made in *Gujarati* style, depict a procession of *Shaiva* holy men.
- The paintings are **related to all three religions** (Buddhism, Jainism and Hinduism).
- Ellora Cave paintings are **newer than the Ajanta Cave paintings**.



Ellora Cave Painting

Some **prominent** Ellora Cave paintings depict the following:

- Images of Goddess Lakshmi and Lord Vishnu
- Images of Lord Shiva with his followers
- Beautiful and gracious apsaras

### Bagh Cave Paintings

- Representing an extension of the Ajanta school, the Bagh Caves are located in the Dhar district of Madhya Pradesh. The Bagh caves with their exquisite work rank quite **close to the actual Ajanta Caves** in terms of their design, execution and decoration.



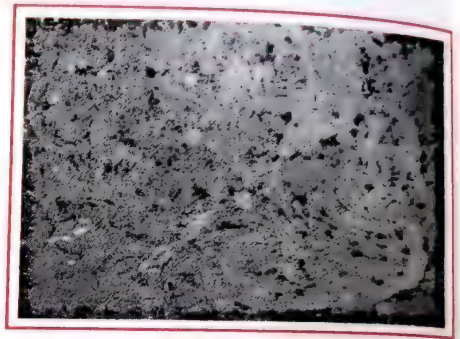
Bagh Cave Painting



- ✿ The main difference from the Ajanta School is that the figures are more tightly modelled, have stronger outlines, and are more earthly and human.
- ✿ These paintings depict religious themes in the light of the contemporary lifestyle of people and are also **secular** in nature. Cave 4, known as *Rang Mahal*, has beautiful murals on the walls depicting the Buddhist **Jataka Tales**.

### Armamalai Cave Paintings

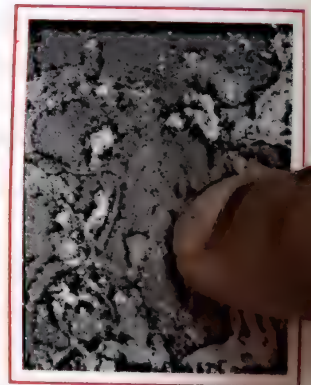
- ✿ The Armamalai Caves are situated in Vellore district of **Tamil Nadu**.
- ✿ These are natural caves converted into a **Jain** temple in the 8th century.
- ✿ Unbaked mud structures are located within the cave, which acted as a place of rest for Jain saints.
- ✿ The colourful paintings on the walls and roof depict the tales of **Astathik Palakas** (deities protecting eight corners) and Jainism.



Armamalai Cave Painting

### Chithannavasal Cave (Arivar Koil) Paintings

- ✿ Dated from the 1st century BC to the 10th century AD, and located in **Tamil Nadu**, these famous rock-cut cave temples are known for their paintings based on **Jainism**, especially the theme of Jain Samavasarana (Preaching hall).
- ✿ These murals have a close resemblance to Bagh and Ajanta paintings. The paintings are not only on the **walls** but also on the **ceiling** and **pillars**.
- ✿ Some scholars believe that these caves belong to the **Pallava period**, when King *Mahendravarman I* excavated the temple, while others date them to the 7th century, when a **Pandya ruler** renovated the shrine.
- ✿ The medium used for was vegetable and mineral dyes, and the painting was executed by applying colours on the surface of thin wet lime plaster. Common colours used were yellow, green, orange, blue, black and white.
- ✿ The central element of the paintings in Chithannavasal is **a pond with lotuses**. Monks are depicted collecting flowers from this pond, and also featured are ducks, swans, fish and animals. This scene shows **Samavasarana** – an important scene of the Jain religion.
- ✿ Samavasarana is a special, beautiful audience hall where Tirthankaras delivered sermons after they attained realisation (kevala-jnana). Bulls, elephants, apsaras and gods gathered in this audience hall to witness this grand scene.



Chithannavasal Cave Painting

### Ravan Chhaya Rock Shelter

Located in the Keonjhar district of **Odisha**, these ancient fresco paintings on a rock shelter are in the shape of a half-opened umbrella. It is believed that this shelter acted as the **royal hunting lodge**. The most noticeable painting is that of a **royal procession** that dates back to the **7th century AD**.



### Lepakshi Temple Paintings

Located in the Anantapur district of **Andhra Pradesh**, these mural paintings were executed on the **Veerabhadra Temple walls** at **Lepakshi** in the 16th century. Made during the Vijayanagara period, they follow a religious theme based on the Ramayana, Mahabharata and incarnations of Vishnu. The paintings show an **absence of primary colours**. They depict a **decline** in painting in terms of **quality**. The forms, figures and details of their costumes are **outlined** in the **colour black**. One prominent painting is the mural painting of Shiva chasing a wild boar (a scene from Kiratarjunya).



Lepakshi Painting

### Jogimara Cave Paintings

It is an artificially carved-out cave located in the **Surguja district of Chhattisgarh**. It is dated to around 1000–300 BC and has a few paintings and inscriptions of a love story in **Brahmi script**. The cave is said to be an attachment to an amphitheatre and the paintings were made to decorate the room. Paintings are of dancing couples and of animals like elephants and fish. The paintings have a distinct **red outline**. Other colours like white, yellow and black were also used. The **rock-cut theatre of Sitabenga** is also located nearby.

### **Murals at Badami Cave Temples, Karnataka**

Although the Badami Cave Temples are famous for their sculptures, they also have beautiful paintings. The murals at Badami caves having lost most of their original grandeur and charm, still offer a glimpse into the artistic capabilities of people of that era. They are **one of the earliest surviving Hindu (especially Vaishnav tradition) paintings**. The murals belong to the 6th–7th century AD are of different subjects and resemble the traditions of Ajanta and Bagh. The human subjects have a graceful and compassionate look about them and big, half-closed eyes with protruding lips. The paintings depict Chalukyan kings, Jain saints giving up worldly life, Shiva and Parvati, Puranic events and deities.

**Cave 1** is the oldest among the four caves. Paintings on the ceiling of the cave portray Lord Shiva as Nataraja, and Shiva and Parvati with a coiled serpent. This cave is dedicated to Nataraja.

**Cave 2** is dedicated to Lord Vishnu and his many incarnations.

**Cave 3** depicts Brahmanical forms and it has giant figures of many avatars of Vishnu, like Varaha, Harihara, Vamana, Astabhuja and Narasimha. It is still adorned with beautiful ancient murals depicting the **four-armed Brahma** on his swan.

**Cave 4** has Jain ideology and it has a huge image believed to be of Lord Mahavira. It is believed to have been built at least a 100 years after the first cave.





## Miniature Paintings in India

The word 'miniature' is derived from 'minium', the old Latin word for **red lead paint**, which was often used in the **illuminated manuscripts** of the Renaissance period. The corresponding verb meaning 'to colour with minium' was 'miniare'. As the manuscripts were small, over time 'miniatura' was used to refer not only to a manuscript illumination but to any small painting, and eventually to anything very small. Miniatures are **small** and **detailed** paintings. The Indian sub-continent has a long tradition of these miniature paintings, and many schools developed whose paintings are different in terms of composition and perspective.



Miniature Painting

### Technique of Miniature Painting

There are several **preconditions** that are necessary to be fulfilled for making a miniature painting.

- ☀ The painting should not be larger than **25 square inches**.
- ☀ The subject of the painting would be painted in not more than one-sixth of the actual size.

In most of the Indian miniature paintings, the human figurines are depicted in **profile**. They usually have **bulging eyes**, a **pointed nose** and **slim waist**. In the Rajasthani miniatures, the **skin colour** of the characters is **brown**, while in the Mughal miniatures the characters are generally fairer.

Furthermore, the colour of divine beings like **Lord Krishna** is **blue**. The women figurines have **long hair** and the **colour of their eyes** and **hair** is generally **black**. Men wear traditional clothes and have a turban on their head.



Miniature Painting

### Early Miniatures

As discussed earlier, miniature paintings were small paintings with minute details. They were often painted for either books or albums, on perishable material including paper, palm leaves and cloth. The art of miniature painting developed between the **8th and 12th centuries**. This kind of painting can be attributed to the eastern and western regions. **Two prominent schools** are the following:

1. Pala School of Art
2. Apabhramsa School of Art

#### Pala School of Art

This school flourished during 750–1150 AD. These paintings are generally found as a part of **illustrated manuscripts** and were generally executed on **palm leaf** or **vellum paper**. They



were mostly executed by Buddhist monks, and as their religion practised non-violence against all living beings, there was a stipulation that only banana or coconut tree leaves be used.

These paintings are characterised by **sinuous lines** and **subdued tones** of the background imagery. There are **lonely single figures** in the paintings and one **rarely finds group depictions**. They have simple compositions and were patronised by some of those rulers who promoted **Buddhism**. The proponents of the **Vajrayana School of Buddhism** also used and patronised these paintings. The prominent painters were **Dhimman** and **Vitapala**.



Pala School of Art

### Apabhramsa School of Art

This school traces its origin to **Gujarat and the Mewar region in Rajasthan**. It was the predominant school of painting in Western India during the **11th to 15th centuries**. Jain themes were the most common; later the Vaishanava School also used these themes. The artists brought in the concept of Gita Govinda and **secular love** into these paintings that were otherwise dominated by the **Jain iconography**.



Apabhramsa School of Art

In the early Jain phase, the paintings were made on **Palm leaf** but in the later period they were executed on **paper**. The colours used in the paintings had a **symbolic** meaning and the artists usually used red, yellow and ochre. In the later phase, the artists experimented with bright colours and the colour gold.

Furthermore, the features of the human figures depicted in the paintings have **fish-shaped bulging eyes**, a **pointed nose** and a **double chin**. The artists tried to begin the trend of creating **angular faces** in the third and fourth profile. The figures are usually **stiff** and even the ornamentation is carefully executed in rich detail. The female figurines have enlarged hips and breasts. The **animal** and **bird figurines** in the paintings are represented as **toys**. The most famous example is of the *Kalpasutra* and the *Kalakacharya Katha* from the 15th century.



### Transition Period Miniature

The arrival of the Muslims in the Indian sub-continent was a harbinger of change and brought forth a cultural renaissance in the 14th century. In the Southern States of Vijayanagara, a different style was emerging that was closer to the **Deccan style of painting**.

The colours were applied in a **flat manner** and the dress and human outlines were demarcated in black. The view of the face forms a **three-quarter angle** and portrays a **detached appearance**. The landscapes are full of trees, rocks and other designs that do not try to replicate the natural appearance of the subject.



Transition Period Miniature

### Miniature Art during Delhi Sultanate

These paintings tried to create a synthesis of the Persian elements borrowed from the artists' origins and indigenous Indian traditional elements. There was a preference for **illustrating manuscripts** and one of the finest examples from this period is the **Nimatnama** (a book on cookery) during the reign of Nasir Shah who ruled over Mandu (Malwa Sultanate). This manuscript shows the **synthesis** of the indigenous and Persian styles.



Miniature Art of Delhi Sultanate

Another style called **Lodi Khuladar** was also prevalent during this period and was followed in many of the Sultanate-dominated regions between Delhi and Jaunpur. Later, three major styles emerged that dominated the medieval landscape:

✻ Mughal

✻ Rajput

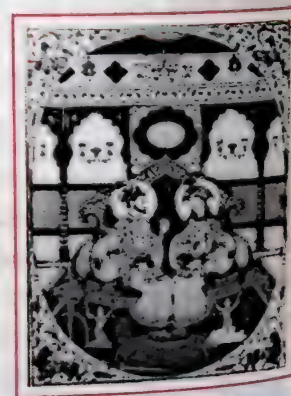
✻ Deccan

The artists borrowed elements from the Sultanate art but also developed their own individual styles.

### Mughal Era Miniature Painting

The paintings made in the Mughal period had a distinctive style as they were inspired by earlier Persian drawings, especially of the Safavid school. The focus shifted from depicting the gods to **glorifying the ruler** and portraying his life. The artists focused on **hunting scenes, historical events** and other **court-related** themes. The Mughal paintings mostly offered a secular outlook, and they brought together Persian **naturalistic style** and the opulence of a great dynasty.

During this period, the technique of *foreshortening* was added to the Indian painter's repertoire. Under this technique, 'objects were drawn



Mughal Era Miniature Painting

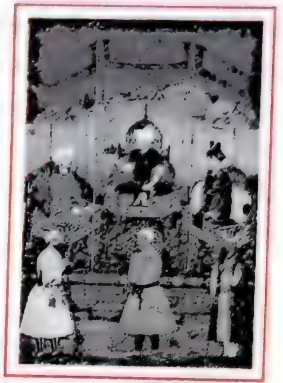


in a way that they look closer and smaller than they really are'. The styles of paintings under the successive rulers detailed in the following sections:

### Early Mughal Painting: Patrons and Artists

**Babur** established the Mughal dynasty after fighting a series of wars. He **did not have much time** to commission paintings, but he is said to have patronised the Persian artist **Bihzad** who made some illustrations of the Mughal family tree. **Humayun** who was a great patron of arts came to the throne at a young age. He was interested in paintings and building beautiful monuments, but his atelier was disrupted when he lost the throne to Sher Shah Suri and was exiled to Persia.

While he was at Shah Tahmasp's court in Persia, he acquired the services of two main painters called **Abdus Samad** and **Mir Sayyid Ali** who came back with him after he won his throne back and established the Mughal dynasty in India. These artists were responsible for bringing Persian influence into the Mughal paintings and created many beautifully illustrated albums. During Akbar's reign, they created an illustrated manuscript called **Tutinama** (Tales of a Parrot).

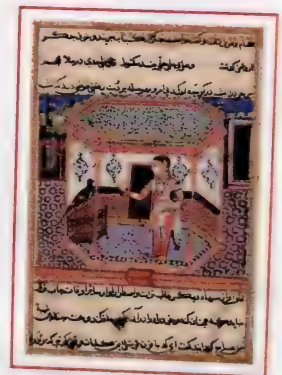


Early Mughal Painters

### ✿ Akbar

Akbar was responsible for the establishment of an **entire department** devoted to the illustration and scribing of his documents. He established a formal artistic studio called **Tasvir Khana** where the artists were hired on a salary and were able to develop their individual styles. Akbar looked upon paintings as a means of study and amusement.

Akbar also recognised the skills of talented Indian artists who had worked for previous rulers and invited them to work in his Tasvir Khana. Hence, '**Indian influence**' started to appear in the Mughal paintings. The defining features of paintings in Akbar's period are the use of **3-dimensional figures** and the continued use of foreshortening.



Tutinama

Furthermore, the artists encouraged the use of **calligraphy** in the paintings. One of the distinguishing features of this period was the transformation of *popular art* to the *court art*, i.e., the artist was more focused on depicting the scenes of **court life** than the life of the masses. Famous painters of this period include: **Abdus Samad, Mir Sayyid Ali, Daswanth, Basawan** and **Kesu Das**. Prominent illustrated manuscripts during Akbar's reign are **Tutinama, Razmnama, Baburnama, Hamzanama, Tarikh-i-Alfi, Anvar-i-Suhaili** and **Gulistan of Sadi**.

### ✿ Jahangir

The Mughal paintings reached their zenith in the period of Jahangir. Jahangir was a **naturalist** by nature and preferred paintings of **flora and fauna**, i.e., birds, animals, trees and flowers. There was a shift from illustrated manuscripts to albums and emphasis was given to bringing naturalism to **portrait (individual) painting**. One of the unique trends that developed in this period was the use of **decorated margins** around the paintings that were sometimes as elaborate as the paintings themselves.



Jahangir was himself considered to be a **good artist** and he had his **own private workshop**. No major work by him has survived. His atelier mostly created miniature paintings and the most famous amongst them were the naturalistic paintings of the **zebra**, the **turkey** and the **cock**. One of the most famous artists from his period was **Ustad Mansur** (who was given the title *Nadir ul Asr* by Jahangir). He was an expert in drawing the features for the most complex faces. An animal fable called **Ayar-i-Danish** (*Touchstone of Knowledge*) was illustrated during his reign.



Painting by Jahangir

### Abu'l Hasan's Allegorical Portraits of Jahangir

- Abu'l Hasan (1569–1627) was a **chief portrait painter** in the court of Jahangir.
- He was honoured with the title of '**Nadir-al-Zaman**' (*wonder of the age*) by Jahangir for his excellence in painting.
- He experimented with **allegorical paintings** (*a symbolic fictional narrative*) which had a subtle agenda: they reinforced the supremacy, legitimacy and divine right to rule of his emperor Jahangir.
- Portraits painted by him showed Jahangir in positions of dominance **towering over globe**, which represented the world.
- Some of **Abu'l Hasan's famous paintings on Jahangir** include – *Jahangir with portrait of Akbar in his hand*, *Jahangir Standing on a Globe Shooting Poverty*, *Squirrels in a Plane Tree*, *Jahangir embracing Persian Safavid Emperor Shah Abbas* (*Jahangir's Dream*), etc.

### Shah Jahan

The tenor of the Mughal paintings changed rapidly in the period of Shah Jahan. Unlike his father and grandfather who liked naturalistic depictions, Shah Jahan liked creating **artificial elements** in the paintings. It is said that he tried to **reduce the liveliness** of the paintings and bring in unnatural stillness as he was inspired by the **European style**.

He eschewed the **use of charcoal** for drawing and encouraged artists to draw and **sketch using a pencil**. He also ordered artists to increase the use of **gold and silver** in the paintings. He also liked brighter colour palettes as compared to his predecessors.

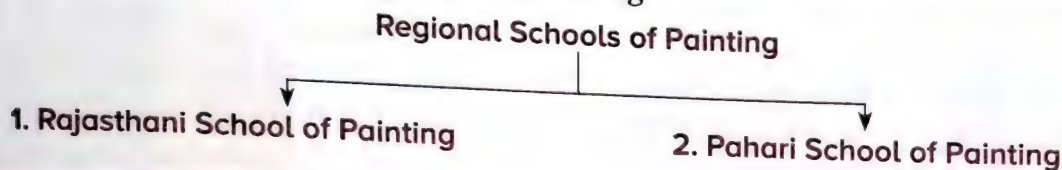
### Aurangzeb

Aurangzeb did not encourage painting and as a result, large number of Mughal court painters started migrating to the provincial courts in Rajasthan, etc. Hence, during the reign of Aurangzeb, there was a sharp decline in the activity of painting.



### Regional Schools of Painting

The artworks from the regional schools are also commonly referred to as **Central Indian Painting**. Even though the Medieval period was dominated by the Mughal style of painting, the sub-imperial schools developed an identity for themselves by developing their own styles. They artists remembered their Indian roots and showed a penchant for colourful paintings as opposed to the more naturalistic Mughal style. They took inspiration from various religious texts such as the Puranas, Indian epics, love poems in Sanskrit and other Indian folklore. The different schools and styles that developed in this period were the following:



### Rajasthani School of Painting

The Rajasthani School of painting is more or less synonymous with the **Rajput School of Painting** as the Rajputs were the dominant ruling class in this period and patronised most of the artists.

Sources in the development of Rajput paintings are many, and some are mentioned below:

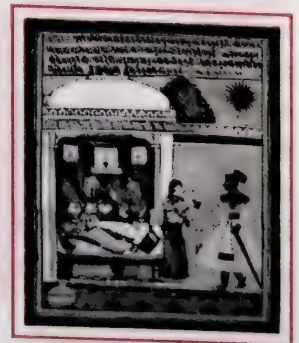
- Rajput courts began to patronise paintings in emulation of the practices of the Mughal courts. Moreover, it was the arrival in Bikaner, Jodhpur and Kishangarh of artists from the Mughal atelier that precipitated the development of local Rajput schools.
- Others say that the influx of artists and artworks from the Deccan sultanates played a decisive role.
- Yet others say that local and indigenous artistic traditions pre-dated the arrival of Mughal influence in these centres.
- And yet others point to the '**ganga-jamni**' confluence of cultures in Sultanate courts.

There are several sub-genres of Rajasthani paintings which correspond to their princely state of origin:

### Mewar School of Painting

The kingdom of Mewar resisted Mughal suzerainty for the longest time, eventually agreeing to Mughal power in the reign of Shah Jahan.

If one looks at the early Mewar painting, it is clear that it was dominated by the extraordinary painter of the 17th century, **Sahibdin**. This period of Mewari painting focuses on Sahibdin's depiction of literary texts – the Ragamala, the Ramayana and the Bhagavata Purana. After Sahibdin's death, the style of Mewari paintings changed. Most of the paintings depicted life at the court in Mewar. The unique point of this period is the extraordinary '**tamasha**' paintings that show court ceremonial and city scenes in unprecedented detail.



Mewar School of Painting



**Note:** Nathdwara, Deogarh and Shahpura paintings are the sub-styles of the Mewar School of painting.

### Amber-Jaipur School of Painting

The Amber rulers were another dynasty that was closely associated with the **Mughals**. Much of the collection from this school has remained in private hands and is unpublished.

The Amber school is also called the '**Dhundar**' school and their earliest pieces of evidence of this school come from the wall paintings at Bairat in Rajasthan. Some paintings can also be seen on the **palace walls** and **mausoleum at Amer Palace** in Rajasthan. Even though some of the menfolk are shown wearing Mughal style clothing and headgear, the overall finish of the paintings is **folk-styled**.

This school reached its pinnacle in the period of **Sawai Pratap Singh** (known for constructing *Hawa Mahal* of Jaipur) in the **18th century**. He was a deeply religious man and a passionate patron of the arts. These two aspects combined to ensure that his **suratkhana** or the department of painting made miniatures to illustrate the Bhagwata Purana, the Ramayana, Ragamala paintings and several portraits.



Amber-Jaipur School of Painting

### Marwar School of Painting

It is one of the most extensive schools of painting as it includes **Jodhpur** and **Bikaner**, both ruled by the Rathods and **Jaisalmer**, which was ruled by the Bhatias. Like Bikaner, Jodhpur too was a desert kingdom that prospered through its close links with the Mughals. In the paintings produced in the **15th and 16th centuries**, the men wore **colourful clothing** and so did the women.

In this period, the artists followed the Mughal patterns but after the 18th century, the Rajput elements became predominant, for example, there was an influx of paintings that contained a linear rhythm coupled with bright colours. The Jodhpur atelier has many brilliant paintings but the focus

has always been on the extraordinary paintings in the time of **Man Singh** (1803–1843) and after. He commissioned an extensive series of paintings including the *Shiva Purana*, *Natacharitra*, *Durgacharitra*, *Panchtantra*, etc. The **Kishangarh School** and **Bundi School** are the prominent schools that come under the Marwar School.



Marwar School of Painting



### Kishangarh School of Painting (17th–18th Century AD)

Paintings at Kishangarh are associated with the most romantic legends – for example, the tale of **Sawant Singh** and his beloved **Bani Thani**, and the intertwining of lives and myths, romance and bhakti. After surveying earlier developments in Kishangarh, the focus is on the interplay between Sawant Singh (the prince and lover), Nagari Das (the poet), and **Nihal Chand** (the painter) who created some of the most legendary paintings under this school.

It is sometimes argued that the women in the painting, 'bani thani' are said to resemble the character of Radha. She has a distinctive profile and has lotus like elongated eyes, thin lips and a pointed chin. Her 'odhni' or headgear defines her side profile. This became the unique painting associated with the Kishangarh School. The artists also made many paintings on the devotional and amorous relations between **Radha and Krishna**.



**Bani-Thani by Nihal Chand**

### Bundi School of Painting (17th–19th Century AD)

The the twin kingdoms of Bundi and Kota are collectively known as **Hadoti**. The sister States, formed by splitting the older Bundi kingdom between two brothers, have closely intertwined histories and artistic traditions.

Bundi and Kota's kings were devotees of **Krishna** and in the 18th century, they declared themselves to be mere regents, ruling on behalf of the god who was the true king (similar patterns of worship are seen in several other centres, including Udaipur and Jaipur). Their Krishna-bhakti plays a role in painting.



**Bundi School of Painting**

In the Bundi school, paintings of **local vegetation** were detailed. The paintings are characterised by lush green vegetation, dramatic night skies and depictions of water with light swirls. Human faces were round with a pointed nose. The sky was painted in different colours and mostly a **red ribbon** is visible in the sky. Mostly court scenes, hunting scenes and scenes related to Lord Krishna were painted. *Baramasa* is a popular theme of Bundi paintings. It is an atmospheric description of the 12 months by Keshav Das.



Points of Difference	Rajput Style	Mughal Style
Type	It was initially based on mural and fresco forms. In the later period, the miniature painting form became dominant.	It is based on the Persian miniature painting style.
Themes	It is usually devotional or religious in nature.	It usually depicts the Mughal emperor and his household. Royal pomp and show, battles and hunting scenes are also very popular themes.
Peculiarity	It uses Hindu symbols like the lotus, peacock and swan very frequently.	They focus is either on the person in the picture or on trees, camels and falcons.
Time period	17th–18th centuries was the major period.	This style flourished from the 16th–18th centuries.

### **Pahari School of Painting (17th–19th century)**

Pahari painting is an umbrella term for the form of painting that originated in the **sub-Himalayan** states, which were also under Mughal influence. Many schools flourishing in smaller Rajput kingdoms also came under the blanket of 'Pahari Paintings'. These consisted of ateliers in the courts of around 22 princely States stretching from **Jammu to Almora**.

The themes of Pahari paintings ranged from **mythology to literature**. New techniques were brought to the fore. A typical Pahari painting would bring several figures into the canvas and they would all be full of movement. Each figure is different in composition, colour and pigmentation. Three of the greatest painters of this school were **Nainsukh, Manaku and Sansar Chand**.

Following are some major schools of the Pahari School of Paintings:

#### **Basholi School (from 17th century)**

Paintings of Pahari school in the 17th century were from Basholi in Jammu and Kashmir. They were **Miniature Paintings**. These were the early phase paintings. The faces of the figures were characterised by receding hairlines and **big expressive eyes** shaped like **lotus petals**. These paintings used a lot of **primary colours**, that is **red, yellow and green**. The artists used the Mughal technique of painting on **cloth** but developed their own styles and techniques.

The first patron of this school was **Raja Kirpal Pal** who ordered the illustration of Bhanudatta's **Rasamanjari**, **Gita Govinda** and the **Ramayana** drawings. The most famous painter of this school was **Devi Das** who was famous for his depiction of **Radha and Krishna** and the portrait of kings in their livery and in white garments. The use of contrasting colours is associated with this school, a practice **borrowed from the Malwa paintings**.

#### **Kangra School (from mid-18th century)**

After the decline of the Mughal empire (especially following Nadir Shah's invasion), many artists trained in the Mughal style migrated to the Kangra region of Himachal Pradesh where they received patronage from the **Rajput Kingdom**. The migration of artists led to the birth of

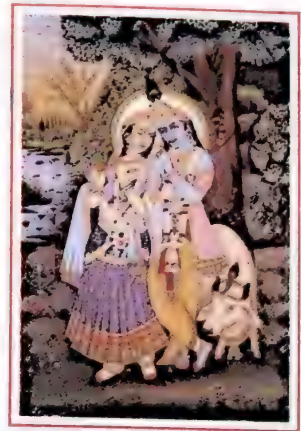


**Basholi School**



the **Guler-Kangra School** of painting. This school reached its zenith under the patronage of **Raja Sansar Chand**. The paintings that he commissioned were marked with a **sensuality** and **intelligence** that the other schools lacked.

The popular subjects were the *Gita Govinda*, *Bhagwata Purana*, *Satsai* of Biharilal and *Nal Damayanti*. **Love scenes of Krishna** were a very prominent theme. All the paintings had an other-worldly feel about them. Another very famous group of paintings is the '**Twelve months paintings**', where the artist tried to bring out the effects of the 12 months on the emotions of human beings. This emotive style was popular until the 19th century. The Kangra school became the parent school to the other ateliers which developed in the region of Kullu, Chamba and Mandi.



Kangra Painting

In Kangra, **Sansar Chand Museum** can be visited to see the prominent Kangra school paintings.

#### Jammu or Dogra School of Painting (from 17th Century)

It bears a remarkable resemblance to the Kangra style of painting. The *Shangri Ramayana* of the late 17th and early 18th centuries was produced in Jammu itself. This painting has mythology as the theme.

#### Mankot Paintings (from 17th Century)

Mankot paintings are found in Jammu and Kashmir. They closely resemble the Basholi type of painting. Vivid colours and bold subjects are the specific features of this painting. In the mid-17th century, portraiture became a general theme. In the later phase, emphasis was given to naturalism and muted colours.

#### Guler School of Painting (from 18th Century)

The word '**Guler**' comes from the word '**Galwa**' which means cowherd. It has some similarities with Mughal Art. The main features of the paintings are strong strokes with fine and sensitive expressions. The paintings mainly cover **Srimad Bhagawata**, **Bihari Satsai** and **Gita Govinda**. The paintings are delicately done with well-modelled female figures with upturned nose and minutely done hair.

#### Kullu-Mandi School of Painting (from 17th Century)

##### ☀ **Kullu Painting**

They are also similar to Basholi paintings. The same painters from Basholi were sent to Kullu to depict the life of Lord Rama. They prepared an album of Rama which is famous as '**Shangri Ramayana**'. Various events of Ramayana were portrayed like Bal Kanda, Ayodhya Kanda, Uttar Kanda, etc. The iconic features of these paintings are in dull and dark colours.

##### ☀ **Mandi Painting**

From 1684 to 1727, Mandi had gone through the evolution of a new style of painting under **Raja Sidh Sen**. The paintings depicted the ruler as a colossal figure with exaggerated huge heads, hands and feet. Most of the paintings were miniature in nature. Mandi painters painted Lord Shiva, Parts of Bhagawat Gita, Lord Rama, Lord Krishna, etc. The iconic features of these paintings are dull and in dark colours with dark background.



### Ragamala Paintings

**Ragamala Paintings** are a series of illustrative paintings from medieval India based on Ragamala or the 'Garland of Ragas'. They depict various Indian musical ragas. They stand as a classical example of the **amalgamation** of **art, poetry and classical music** in medieval India.

Ragamala paintings were created in most of the Indian schools of painting, starting from the 16th and 17th centuries and are today named accordingly, as Pahari Ragamala, Rajasthan or Rajput Ragamala, Deccan Ragamala and Mughal Ragamala.

These paintings, in which **each raga** is personified by a **colour**, describe the story of a hero and heroine (nayaka and nayika) in a particular **mood**. It also elucidates the **season** and the **time** of day and night in which a particular raga is to be sung. Moreover, many paintings also demarcate the specific **Hindu deities associated** with the raga, like **Bhairava** or Bhairavi to Shiva, Sri to Devi etc. The **six principal ragas** present in the Ragamala are Bhairava, Deepak, Sri, Malkaush, Megh and Hindola.



Ragamala Painting

### Miniature Paintings in South India

The trend of making miniature paintings was already prevalent in South India and it developed in the early medieval period. The South Indian miniature paintings were different from those of the north Indian schools as they were characterised by the **heavy use of gold**. Furthermore, the artists concentrated on painting **divine creatures** much more than painting the rulers who patronised them. Some of the major schools are expounded in the following sections:

#### Tanjore Painting (Famous for Gold Coating)

The Thanjavur or Tanjore School is famous for its special style of **decorative paintings**. It probably developed as the result of the defeat of the Thanjavur Nayakas by the Marathas and the fall of the Vijayanagara empire. The Maratha rulers patronised this art form immensely during the 18th century. The paintings are unique as they are mostly created on **glass** and **wooden planks** (*Palagai padam*) instead of cloth and vellum, which was preferred in North India. They are unique because of the use of **brilliant colour** patterns and the liberal use of **gold leaf**. This art form has been awarded **geographical indication (GI)** status by the Government of India.



Tanjore Painting



The artists used many types of **gemstones** and cut **glasses** as embellishments to create larger-than-life images. Most of the paintings depict a **smiling Krishna** in different poses and various major events in his life. These paintings reached their zenith under the patronage of **Maharaja Serfoji II** of the Maratha dynasty, who was a great patron of art.

### Mysore Painting

These paintings were patronised by the rulers of the Mysore province and patronage continued in the British period as well. The major theme of the Mysore paintings is the depiction of **Hindu gods and goddesses**. The unique part of these paintings is that they had **two or more figures** in each painting and **one figure predominated** all the others in size and colour.

Furthermore, even the technique of making these paintings is very different from the North Indian styles. They use the '**gesso paste**', which is a mixture of *white lead powder*, *gamboge* and *glue*. This paste acts as a unique base to the painting that helps a sheen to be developed on the background. The use of **muted colours** that are **not so bright** provide a contrast with the background.

Both Tanjore and Mysore paintings have originated from the same source – Vijayanagara paintings to begin with and Nayaka paintings subsequently.



Mysore Painting

### Ganjifa/Ganjapa Cards

Ganjifa is a **medieval period card game**. These cards were traditionally hand painted by artisans and were very popular in **Mughal courts**. The cards have a coloured background, with each suit having a different colour. The reference to Ganjifa cards can even be found in the book *Baburnama*.

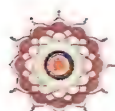
**Mysore Ganjifa Cards or Paintings** have received the GI status from the Government of India in 2008.

### Comparative Analysis of Mughal, Rajasthani, Tanjore and Persian Paintings

	Mughal Miniature	Rajasthani Art	Tanjore Paintings	Persian Paintings
<b>Style and Technique</b>	It is a fusion of Persian, Indian and Islamic artistic influences. An enriched naturalism, with animal tales, and landscape portraits are the main features of these paintings.	Use of bold and vibrant colours makes them unique. Artists often used natural pigments derived from minerals, plants and other sources to create a magnificent look. Paper, ivory and silk were used as canvas.	Use of rich colours, gold leaf and gems on wooden panel have been seen. Tanjore Paintings have undergone various changes over the years.	Persian paintings are known for their miniature format, characterised by minute and detailed illustrations. These miniatures were often incorporated into manuscripts, and religious texts, literature and historical chronicles.



	Mughal Miniature	Rajasthani Art	Tanjore Paintings	Persian Paintings
<b>Subject Matter</b>	Mughal paintings are focused on subjects like portraits of emperors, court scenes, hunting expeditions and few illustrations of literary works based on even the <i>Ramayana</i> and the <i>Mahabharata</i> .	Rajasthani paintings are based on religious and folk themes. They often showcased scenes from Hindu epics like the <i>Ramayana</i> and Krishna's life and portraits of rulers, courtly events and daily life of the common people.	Tanjore paintings were based on Hindu gods and goddesses, with greater emphasis on deities like Lord Krishna, Lord Ganesha, Goddess Lakshmi and Goddess Durga. They also show mythological scenes.	Persian paintings depict court life, royal portraits, figures with elaborate landscapes, calligraphy and poetry.
<b>Cultural Influences</b>	It is a fusion of Persian and Indian artistic traditions that reflect the cosmopolitan nature of the Mughal court.	It portrays indigenous traditions of Rajasthan. It has various regional styles that developed in different Rajput courts, such as the Mewar, Marwar, Bundi, Kishangarh and Jaipur schools. Each school had its unique characteristics.	It is deeply influenced by the rich Hindu religious and cultural heritage of South India.	It reflects the artistic heritage of Persia (modern-day Iran), and often incorporates the elements of Islamic art and culture.



## Illustrated Manuscripts

Illustrated Manuscripts are **pictorial translations** of poetic verses from epics and various canonical, literary or music texts, with **verses handwritten** on the topmost portion of the painting in clearly demarcated box-like space. Manuscript illustrations were methodically conceived in thematic set comprising of several loose paintings or folios.

Considered as precious and valuable artefacts, the illustrated manuscripts were **often gifted to princesses** as part of their dowries when they got married. They were also **exchanged as gifts** between kings and courtiers as acts of gratitude and traded to distant places.

Pala rulers of Bengal and Bihar were the first to initiate the tradition of illustrating the palm-leaf Buddhist scriptures. During the reign of Pala King Ramapala (in the 11th century), a famous Buddhist illustrated manuscript was developed on palm leaves.

**Under Jainism**, *shaastradaan* (donation of books) gained popularity and it involved the act of donating illustrated paintings/manuscripts to the monastery's libraries called bhandars. It was glorified as a gesture of charity, righteousness and gratitude. Early Jain illustrated manuscripts/paintings were traditionally done on palm leaves before paper was introduced in the 14th century. The Jain illustrated manuscript paintings were lavishly painted with profuse use of gold and lapis lazuli, indicating the wealth and social status of their patrons. Tirthipatas, Mandalas and secular, non-canonical stories were also painted for the Jain community.

During medieval times, every Mughal successor somehow contributed towards enhancing the status of illustrated manuscripts.



### Prominent Illustrated Manuscripts

Name	Related to and period	Detail
Kalpasutra	Jainism (Svetambara sect)	Deals with events from the <b>lives of the 24 Tirthankaras</b> (conception, birth, renunciation, enlightenment and first sermon, and salvation).
Kalokacharyakatha	Jainism (Svetambara sect)	Depicts the story of Acharya Kalaka's mission to rescue his abducted sister.
Sangrahini Sutra	In Jainism – written 12th century	Depicts the concepts relating to the structure of the <b>universe, planetary bodies</b> therein and the mapping of space.
Uttaradhyana Sutra	Jainism	Deals with the <b>teachings of Mahavira</b> and code of conduct for Jain monks.
Dhaval, Jaya Dhavala and Maha Dhavala	Jainism	Earliest examples for <b>South Indian</b> illustrated manuscript tradition. The palm leaf large size manuscripts are ancient works of Jain canonical sacred texts. They were produced at the Jaina centre Shravanabelagola and Gerusoppa in Karnataka under the patronage of Hoysala rulers.
Astasahasrika Prajnaparamita (Perfection of Wisdom)	Buddhism – During the reign of Pala King Ramapala. (in the 11th century)	<b>Pala Buddhist</b> palm leaf manuscript written in 8,000 lines. The text is a personified adulation of the Goddess 'Prajna'.
Chaurpanchashika (Love Thief)	By Bilhana (11th century)	A <b>Sanskrit love poem</b> where Brahman Bilhana fell in secret love affair with the daughter of King Madanabhirama, Princess Yaminipurnatilaka, and had a secretive love affair. They were discovered, and Bilhana was thrown into prison. While awaiting judgement, he wrote this poem.
Gitagovinda (Song of the Cowherd)	By Jayadeva (court poet of Lakshmana Sen of Bengal) (in the 12th century)	Lyrical poem in Sanskrit, evoking <i>shringara rasa</i> , portraying the mystical love between <b>Radha and Krishna</b> .
Gulistan	By Sa'di in the 13th century	It is a landmark of <b>Persian literature</b> , perhaps the <b>single most influential work of prose</b> . Sadi is considered one of the greatest medieval Persian poets.
Rasamanjari (Bouquet of Delight)	By Bhanu Datta (in the 14th century)	The text is written in <b>Sanskrit</b> . It is a treatise on <i>rasa</i> and deals with the <b>classification of heroes (nayakas)</b> and heroines ( <i>nayikas</i> ) in accordance with their age.
Laurchanda Paintings	By Sufi Poet Maulana Daud (in the 14th century)	Depicts the <b>romance</b> of Laur and Chanda.
Rasikapriya	By Keshav Das (court poet of Raja Madhukar Shah of Orchha) (in 1591)	It is written in <b>Braj Bhasha</b> . It explores <b>various emotive states</b> , such as love, togetherness, jilt, jealousy, quarrel and its aftermath, separation, anger, etc.
Ragamala	By Madho Das in the 17th century	These paintings are pictorial interpretations of <i>ragas</i> and <i>raginis</i> . Here, each family is headed by a male <i>raga</i> , having six female consorts called <i>raginis</i> . The six main <i>ragas</i> are <i>Bhairava</i> , <i>Malkos</i> , <i>Hindol</i> , <i>Dipak</i> , <i>Megha</i> and <i>Shri</i> . Ragamala paintings were later painted by many artists under mainly various Rajasthani schools.
Bihari Satsai	By Jagannath in early 18th century	Its remains a unique contribution of the <b>Mewar School</b> .
Nimatnama (Book of Delicacies)	During the reign of Nasir Shah Khalji (16th century)	Painted at Mandu, it is a <b>book of recipes</b> with a section on hunting, and also has methods for preparation of medicines, cosmetics, perfumes and directions on their use.



Name	Related to and period	Detail
<b>Baburnama</b>	Written by Babur in the 16th century	An <b>autobiography</b> which narrates Babur's political career and artistic passion. It reflects the love and fondness that Babur had as an outsider for the Indian land and ecology. The <b>illustrated version</b> of Baburnama was done <b>by Akbar</b> .
<b>Akbarnama</b>	By Abul Fazl in the 16th century	Commissioned by Akbar and its first two volumes record the events during <b>Akbar's birth and his reign</b> . Its third volume, called the <b>Ain-i-Akbari</b> describes the administrative system of the Akbar's Empire and also contains the famous 'Account of the Hindu Sciences'.
<b>Razmnama</b>	Written by Faizi in the 16th century. Illustrated paintings under the supervision of painter Daswant.	Commissioned in the court of <b>Akbar</b> , it is a Persian translation of <b>Mahabharata</b> .
<b>Tutinama</b>	Initially written in the 14th century. Took illustrated manuscript form in 16th century.	It deals with the <b>tales of a parrot</b> . This 14th-century text was later commissioned in the form of illustrated manuscripts <b>during the reign of Akbar</b> .
<b>Tarikh-i Alfi</b>	By Mulla Daud in the 16th century	It deals with the <b>History of One Thousand Years</b> from the death of Prophet Muhammad. The text was commissioned in the court of <b>Akbar</b> , to commemorate the completion of the first Islamic millennium, which occurred in 1592.
<b>Hamzanama</b>	In the 16th century	It deals with the heroic deeds of Hamza. Later in the 16th century, it is said to have been commissioned as illustrated manuscripts first by Humayun and then completed in the court of <b>Akbar</b> .
<b>Padshahnama</b>	By Abdul Hamid Lahori in the 17th century	It was commissioned in the court of <b>Shahjahan</b> and narrates the chronicles of the emperor Shahjahan. The unillustrated texts are known as <b>Shahjahannama</b> , with <b>Padshahnama</b> used for the illustrated manuscript versions.

## Modern Indian Painting

### Company Painting (Kampani Kalam)

In the colonial period, a hybrid style of painting emerged that combined the elements of Rajput, Mughal and other Indian styles with **European elements**. These paintings evolved when officers of the **British** East India Company employed painters who had been trained in Indian styles of painting.

The artists **combined** their employer's European tastes with their Indian sensibilities, and their paintings were called 'Company Paintings'. They were distinguished by the **use of water colour** and in technique by the appearance of linear perspective and shading. This style of painting originated in **Kolkata, Chennai, Delhi, Patna, Varanasi** and **Thanjavur**.

Mary Impey and Marquess Wellesley patronised a large number of painters; several of whom were engaged in painting the '**exotic**' **flora and fauna** of India. The most famous artists of this school were **Mazhar Ali Khan** and **Ghulam Ali Khan**. These genres of painting was prevalent until the 20th century.



### Bazaar Painting

This school was also influenced by the **European encounter** in India. Bazaar paintings were different from Company paintings. While the Company School mixed European techniques and themes with Indian ones, the Bazaar School **did not** incorporate any Indian influences but absorbed Roman and Greek influences. The patrons made the painters copy **Greek and Roman statues**.

This school was prevalent in **Bengal** and **Bihar** region. Apart from depicting the Greco-Roman heritage, the artists made paintings on **everyday bazaars** that showed Indian bazaars with a European background. One of the most famous themes was the depiction of Indian courtesans dancing before the British officials. The artists also painted **religious themes** but the figures of Indian Gods and Goddesses with more than two axes and elephant faces like that of **Lord Ganesha were prohibited** as they deviated from the European notion of a natural human figurine.

### Raja Ravi Varma (1848–1906)

Raja Ravi Varma was one of India's greatest painters. He is considered to be the originator of the school of modern painting. The school was called 'modern' because of the heavy influence of Western techniques and themes. He was unique as he brought together elements of South Indian painting with the Western techniques of colour and style.

He belonged to the state of **Kerala** and is known as the '**Father of Modern Indian Art**'. Some of his extremely famous works include *Ladies in the Moonlight*, *Shakuntala*, *Damayanti* and *Swan*, etc. He gained nationwide recognition for his paintings from the epic Ramayana especially the one titled '*Ravana kidnapping Sita and killing Jatayu*'. A film '*Rang Rasiya*' has been made on him.

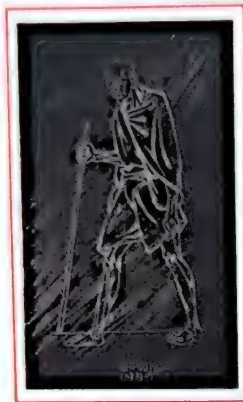


*Ravana kidnapping Sita and killing Jatayu*

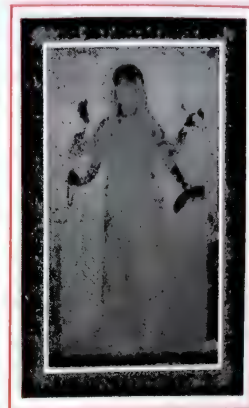
### Bengal School of Art

The Bengal School is supposed to have arisen as a reaction against the existing styles of paintings. This school is unique as the artists use **simple colours**. The idea of the Bengal school originated with the works of **Abanindranath Tagore** in the early 20th century. His *Arabian Night series* made a mark on a global scale. He tried to incorporate **Swadeshi** values in Indian art and tried to reduce the influence of Western materialistic style among artists. He is known for his painting **Bharat Mata** (1905) and various Mughal-influenced paintings.





By Nandalal Bose (linocut of Dandi March depicting Mahatma Gandhi)  
[www.museumsofindia.gov.in](http://www.museumsofindia.gov.in)



'Bharat Mata' by  
 Abanindranath Tagore

The Bengal school painters rejected the art of Raja Ravi Verma as they considered it imitative and westernised.

The other notable painter of this school was **Nandalal Bose** whose works led to further development of Modern Indian Art. He was also associated with **Santiniketan**. He is known for his **white-on-black Gandhi sketch** of the Dandi March, which achieved iconic status during the 1930s. He was also entrusted with the task of **illustrating** the original document of the *Constitution of India*.

Another very famous painter of this school was **Rabindranath Tagore**. His paintings were unique as they used **dominant black** lines that made the subject look prominent. He made small sized paintings. Some art historians argue that his paintings can be linked to his writings.

Other famous painters of the Bengal school were Asit Kumar Haldar, Manishi Dey, Mukul Dey, Sunayani Devi, etc.

**Sister Nivedita** (*Her contribution in awakening national consciousness using Art as a tool*)

The Irish-born educationist, author, social activist and thinker, **Margaret Elizabeth Noble** (1867–1911), a.k.a Sister Nivedita, was a significant contributor to the field of women's education and empowerment; she promoted science and art, but most of all, she is **remembered for awakening national consciousness** amidst the people of India. She not only endorsed, encouraged and appreciated Indian Art but also plunged herself into the whirlwind of discovering and reconstructing Indianness in Indian Art, thus making art an essential tool in awakening and invigorating the national consciousness of India. She believed that the rebirth of "Indianness" in art was essential for the reawakening of the motherland, and held prolonged discussions and active interactions with the young students to desist from the existing practice of aping the Western art and to strive hard to elaborate and establish the idea of Indian art with its indigenous roots as the binding force. The young artists of **Bengal School of Art** were also mentored by Sister Nivedita.

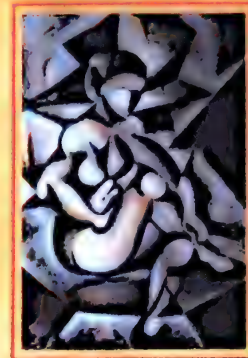
**About the Bharat Mata painting** of Abanindranath Tagore, it was said by **Sister Nivedita** that – "From beginning to end, the Bharat Mata picture is an appeal, in the Indian language, to the Indian heart. It is the first great masterpiece in a new style. I would reprint it, if I could, by tens of thousands, and scatter it broadcast over the land, till there was not a peasant's cottage, or a craftsman's hut, between Kedar Nath and Cape Comorin, that had not this presentment of Bharat-Mata somewhere on its walls. Over and over again, as one looks into its qualities, one is struck by the purity and delicacy of the personality portrayed".



### Cubist Style of Painting in India

The Cubist movement of painting in India took its inspiration from the European Cubist movement. Under this style, the **objects were broken, analysed and then reassembled**. The artists reconstructed this process on a canvas through the use of abstract art forms. They tried achieving the perfect balance between line and colour.

One of the most popular Cubist artists in India was **M.F. Hussain**. In his paintings that used abstract connotations, he used the **motif of a horse** frequently as an effective way to depict the fluidity of motion.

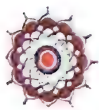


Cubist Style of Painting

### Progressive Artists Group

Post 1947, another group of painters grabbed the attention of the art world by their use of **progressive** and **bold themes**. They amalgamated these themes with softer and more abstract themes. They were all inspired by European Modernism but lacked any uniformity among themselves.

This group was formed by six founding members – F.N. Souza, S.H. Raza, M.F. Hussain, K.H. Ara, H.A. Gade and S.K. Bakre.

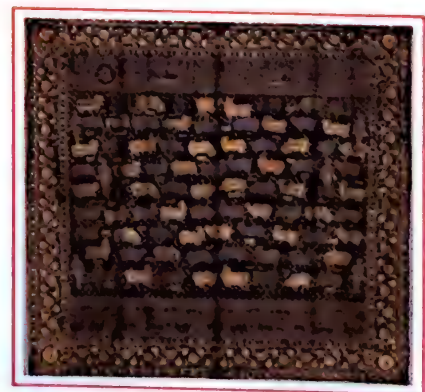


## Folk Paintings

### Pichhwai Painting

It is a traditional Indian art having its origins in **Rajasthan (mainly Nathdwara)**. Pichhwai art features intricate painting portraying mainly **Lord Krishna (Sreenath ji)** under Vaishnavism. They are mainly made to hang in Hindu temples of the **Pushtimarg Sampradaya** and depict the tales of Lord Krishna. Nowadays, Pichhwai paintings have become the main export product of Nathdwara.

**Vallabhacharya** (founder of Pushtimarg Sampradaya, a subtradition of Vaishnavism), is credited with the introduction of the Pichhwai art form in the **16th century**.



Pichhwai Painting



### Madhubani Painting

Traditionally done by the women of villages around Madhubani town (Bihar), are also called *Mithila Paintings*. They find mention in the text of the **Ramayana**. The paintings have a common theme and usually depict **religious deities** of the Hindus, including Krishna, Rama, Durga, Lakshmi and Shiva. The figures in the painting are **symbolic**, for example, the **fish depicts good luck and fertility**.

The paintings are also made to depict *auspicious occasions* like birth, marriage and festivals. Flowers, trees, animals, etc. are used to **fill any gaps** in the painting. Traditionally, these were painted on walls using **rice paste** and vegetable colours on a base of cow dung and mud. With time, the base changed to handmade paper, cloth and canvas. Since there was **no shading**, the paintings are **two-dimensional**. Some of the common features of these paintings include **double line border**, bold use of colours, ornate floral patterns and exaggerated facial features.



Madhubani Painting

The origin of Madhubani paintings is believed to be during the period of the Ramayana, when the King of Mithila told the people of his kingdom to paint the walls and floors of their houses on the occasion of the marriage of Sita and Rama. Mostly **women** have passed down the skill of Madhubani painting through generations. In 1970, this art received recognition, when the President of India honoured **Jagdamba Devi**. Other famous painters associated with this art form are Baua Devi, Bharti Dayal, Ganga Devi, Mahasundari Devi and Sita Devi. Since the art has remained confined to a specific geographical area, it has been given **GI (Geographical Indication)** status.

### Tikuli Art

Tukuli art, a unique art from Bihar, is derived from the word Tikuli, which is a local term for the '**bindi**' worn by women between their eyebrows. Under this art form, painting is done on a hardboard which is then **cut into various shapes**. Thereafter, four to five enamel coats are applied on it, thereby giving it a polished surface.

Madhubani motifs are used in Tikuli paintings.



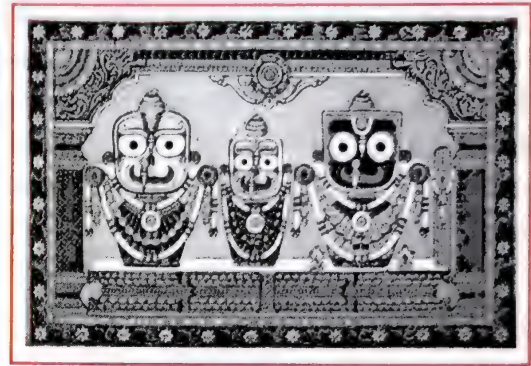
Tikuli Art



### Pattachitra Painting

Pattachitra, a traditional painting of **Odisha**, comes from the Sanskrit word *patta*, which means canvas/cloth, and *chitra*, which means picture. The paintings show a mix of classical and folk elements, with a bias towards the latter.

The base of the painting is treated **cloth** while the colours used come from natural sources including burnt coconut shells, hingula, ramaraja and lamp black. **No pencil** or charcoal is used. Instead a brush is used to draw the outlines in red or yellow after which the colours are filled in. The background is decorated with foliage and flowers and the paintings have an intricately worked frame. Once the final lines are drawn, the painting is given a **coating of lacquer** to give it a glossy finish.



Pattachitra

The themes of these paintings are inspired from the **Jagannath and Vaishnava sects**, and sometimes from the Shakti and Shaiva sects as well. **Raghurajpur in Odisha** is known for this art form. Pattachitra paintings depict images that are similar to those of the old murals of the State, especially the ones in Puri and Konark. Pattachitra on palm leaf is known as **talapattachitra**.

### Patua Art

The art form of **Bengal**, Patua art dates back to around a thousand years. It started out as a village tradition by painters reciting the *Mangal Kavyas* or auspicious stories of Hindu **Gods and Goddesses**. These paintings are done on *pats* or scrolls and for generations, the scroll painters or *patuas* have been going to different villages to sing their stories. Most Patuas are **Muslims**.

Traditionally these paintings are executed on cloth and depicted **religious stories**; today they are painted with poster paints on sheets of paper sewn together, usually to comment on **political and social issues**. These Patuas mostly come from **Medinipur, Murshidabad**, North and South 24 Parganas and Birbhum districts.



Patua Art

### Kalamkari Painting

The name kalamkari comes from the *kalam* or pen used to paint these exquisite paintings. The pen made out of **bamboo sharpened at one end** and wound with cloth to regulate the flow of colours. The base is **cotton fabric** while the colours used are vegetable dyes. The fabric is first treated to bleach and soften it. The pen is first used to make outlines in black colour, which is extracted from a mixture



Kalamkari Painting



of fermented jaggery, water and iron filings; After the motifs are painstakingly drawn, various vegetable dyes are used for filling in the colours.

The main centres for this art are **Srikalahasti** and **Machilipatnam** in the State of **Andhra Pradesh**. Srikalahasti style paintings are drawn free hand and the inspiration comes from **Hindu mythology**. The paintings were mainly used to decorate temple interiors. Kalamkari painting existed even during the **Vijayanagara empire**. It has received GI status. The Machilipatnam Kalamkari is influenced by Persian motifs and the designs are printed with hand-carved traditional blocks with intricate detailing painted by hands.

### Kalighat Painting

The style of painting originated in the vicinity of the Kalighat Temple in **Kolkata** in the **19th century**. These paintings done on cloth were hand-coloured and depicted **Hindu Gods and Goddesses** and scenes from the epics. Kalighat paintings gradually began to capture the essence of daily life in simple drawings. These paintings greatly influenced painters such as **Jamini Roy**.

### Warli Painting

The name of the painting comes from the people who have been carrying out this painting tradition that goes back to **2500–3000 BC**. They are called the **Warlis**, indigenous people of the Sahyadris that occupy mainly the **Gujarat–Maharashtra border**. These paintings have a close resemblance to the mural paintings of Bhimbetka in Madhya Pradesh.

These **ritualistic paintings** have a central motif of a chaukat or chauk, which is surrounded by scenes portraying fishing, hunting, farming, dancing, animals, trees and festivals. Among the goddesses, **Palaghata** (goddess of fertility) is commonly depicted, and the male gods are represented as spirits who have taken human form.

Traditionally, the paintings are **done on walls** using a basic graphic vocabulary, including **a triangles, circles, and squares or dots and crooked lines**. To represent a human or animal, two triangles are joined at their tips with a circle acting as the head. The base is made out of a mixture of **mud, branches and cow dung** that make a **red ochre background**. For painting only **white pigment is used**, which is made of a **mixture of gum and rice powder**. The wall paintings are usually done by women for auspicious occasions like harvests and weddings (non-secular themes). With time, the popularity of Warli painting has resulted in them being painted on red or black cloth using white poster colour.



Warli Painting



### Thangka Painting

Presently practised in **Sikkim, Himachal Pradesh, the Ladakh region and Arunachal Pradesh**, Thangka paintings were originally used as a medium of reverence that evoked the highest ideals of **Buddhism**. They were traditionally made by Buddhist monks and particular ethnic groups. The skills of this art form have been passed down from one generation to the other.

Thangkas are painted on a base of **cotton canvas** (white background) with paints made from natural vegetable dyes or mineral dyes. Each **colour** used in the paintings has its **own significance**. For example, red stands for intensity of passion, be it love or hatred, gold stands for life or birth, white is for serenity, black depicts anger, green represents consciousness and yellow shows compassion. Once the painting is completed, it is often framed in colourful **silk brocade**.



Thangka Painting

### Manjusha Painting

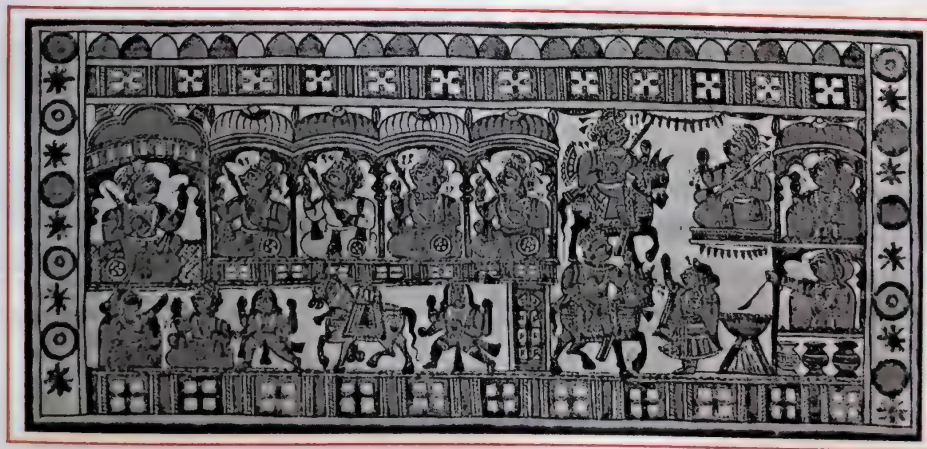
This art form belongs to the **Bhagalpur region of Bihar**. It is also known as **Angika art**, where 'ang' refers to one of the *Mahajanpadas*. Since **snake motifs** are always present, it is also called **snake painting**. These paintings are generally executed on **boxes of jute and paper**.



Manjusha Painting

### Phad Painting

It is predominantly found in **Rajasthan** and is a scroll-type art. It is religious in nature and comprises drawings of the local deities, mostly **Pabuji and Devnarayan**. Painted with vegetable colours **on a long piece of cloth called a phad**, the pieces are 15 ft or 30 ft long. The subjects have large eyes and round faces. The paintings display a pompous and joyful narrative and scenes of processions are common.



Phad Painting



### Cheriyal Scroll Painting

Indigenous to **Telangana**, it is a type of **Nakashi art**. The scrolls are depicted as a continuous story as is seen in comics or the ballads of the **Balladeer community**. The common themes are Hindu Epics and Puranic stories. The artists use these **scroll painting** to narrate stories along with music, as they move to different places. They are often huge in size, going up to 45 ft in length. This art form has been accorded the **Geographical Indication** status in 2007.

### Pithora Painting

The paintings are done by some tribal communities of **Gujarat and Madhya Pradesh** and are said to serve a religious and spiritual purpose. They are painted on in the walls of the houses to bring peace and prosperity. They are ritualistic paintings drawn on special family occasions as a ritual. Depiction of animals are common, especially **horses**.



Pithora Painting

### Saura Painting

They are made by the **Saura Tribe of Odisha** and are similar to Warli paintings. They are essentially a **wall mural painting** which are ritualistic in nature. The Saura wall paintings are generally dedicated to Idital, the main deity of the Sauras. The painting is done mostly in white, while the backdrop of painting is red or yellow. The colours are extracted from minerals and plants. The **human shapes are geometrical and stick-like**.

The designs have gained popularity in recent times with a lot of T-shirts, female clothing, etc. featuring Saura style designs.



Saura Art

### Paitkar Painting

Practised by the *tribal people* of **Jharkhand**, Paitkar paintings or **scroll paintings** are considered one of the ancient types of painting in the country. This old form of painting has cultural association with **Maa Manasa**, one of the most popular goddesses in tribal households.

These paintings are linked to the social and religious customs including alms giving and conducting of yajnas. The common theme of Paitkar paintings is '**What happens to human life after death**'. An ancient art form, it is presently on the verge of extinction given the rate of its decline.



Paitkar Painting



### Gond Painting

The name of this style painting comes from the group of tribal people who have been practising this art form on the mud walls of the houses in the tribal belts of **Madhya Pradesh** for almost 1400 years. It is also quite commonly found in Andhra Pradesh, Maharashtra, Chhattisgarh and Odisha. According to the Gond belief system, each and everything whether it is a hill, river, rock or a tree is inhabited by a spirit and, consequently, is sacred. So the Gond people paint natural elements as a form of respect and reverence.



Gond Painting

### Santhal Painting

These tribal paintings are drawn by a special community called **Jadu Patua** or magic painters in the Santhal tribal belts of **Bengal/Bihar** borders. Santhal painters never came under the influences of the Mughals, Rajput or the British. Hence, the design and style of their paintings are original and authentic. The painters use handmade paper which is sometimes backed by canvas cloth. Natural vegetable colours are used in the paints, as can be seen in most tribal paintings.

## CHAPTER SUMMARY

- ✿ **Six principles/Shadanga of paintings** – enumerated in Vatsyayana's Kamasutra – Rupabheda, Pramanam, Bhava, Lavanya Yojanam, Sadrisyam and Varnikabhanga.
- ✿ **Mudrarakshasa** – Sanskrit play by Vishakhadutt – mentioned three styles of paintings or patas – Cauka Pitaka, Dighala Pitaka and Yama Pitaka.
- ✿ **Paleolithic Period** – minerals such as ochre or geru are used for pigments – red was used for hunters – green was used mostly for dancers.
- ✿ **Mesolithic Period** – prominent use of red colour – paintings of group hunting were most common.
- ✿ **Chalcolithic Period** – prominent use of green and yellow colour – paintings of battle scenes were common.
- ✿ **Mural paintings** – on wall or solid structures – themes of Hindu, Buddhist and Jain were common – Ajanta Caves, Ellora Caves, Bagh Caves, Armamalai Caves, Chittanavasal Cave, Ravan Chhaya, Lepakshi Temple, Jogimara Cave Paintings, etc.
- ✿ **Ajanta cave paintings** – have both murals and fresco paintings – focused on emotions of characters even of animals and birds – themes are mostly based on Jataka stories.
- ✿ **Ellora cave paintings** – are basically mural paintings found mostly in Kailasha Temple – related to Buddhism, Jainism and Hinduism – newer as compared to Ajanta cave paintings.
- ✿ **Bagh cave paintings** – shows tightly modelled and stronger outlined figures – depicts religious themes in the light of contemporary lifestyle of people.
- ✿ **Miniature paintings** – are small and detailed paintings – should not exceed 25 square inches – human figures have bulging eyes, pointed nose and slim waist.



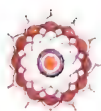
- ✿ **Paintings of Pala School** – are generally found as part of manuscripts – on palm leaf or vellum paper – characterised by sinuous lines and subdued tones of the background – lonely single figures are prominent – Dhimman and Vitapala were the prominent painters – patronised by the rulers who promoted Buddhism.
- ✿ **Apabhramasa School of Art** – originated in the Gujarat and Mewar region in Rajasthan – dominated by Jain iconography – early phase paintings made on palm leaf – made on paper in the later period – human figures have fish-shaped eyes, pointed nose and a double chin.
- ✿ **Mughal-era miniature paintings** – focus shifted from depicting God to glorifying the ruler – themes based on hunting scenes, historical events and court life – use of brilliant colours – brought the technique of foreshortening.
- ✿ **Pahari School of Painting** – was developed under the influence of Mughals – confined to sub-Himalayan states – two major types – Basholi and Kangra – themes ranged from mythology to literature.
- ✿ **Miniature painting in South India** – was developed in the early medieval period – more focused on divine creatures than the rulers who patronised them – examples are Tanjore paintings and Mysore paintings.
- ✿ **Tanjore painting** – is mostly created on glass and wooden planks – brilliant use of colour, gemstones and gold leaf – awarded Geographical indication (GI) status by Government of India.
- ✿ **Mysore painting** – depiction of Hindus gods and goddesses – two more figures are present in each painting – use of gesso paste (a mixture of white lead powder, gamboge and glue).
- ✿ **Modern Indian paintings** – emerged by the combined elements of Rajput, Mughal and other Indian styles with European elements – use of water colour – painting of exotic flora and fauna.
- ✿ **Notable Indian Folk paintings** – Madhubani painting, Pattachitra painting, Patua Art, Kalamkari painting, Warli painting, Thangka painting, Manjusha painting, Phad painting, Cherial scroll painting, Pithora painting, Saura painting, Kalighat Painting, etc.





# 7 CHAPTER

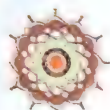
## INDIAN HANDICRAFTS



### Introduction

Handicrafts are an amalgamation of all things crafted by hand. Many States in India have their own handicrafts that reflect the skills and artistic proficiencies in that particular area. Artists skilfully create various types of decorative or functional goods. These crafts are unique as the items are made by hand without the use of automated tools. Many in India undertake handicrafts not only as a way to earn their livelihood, but also as an art to be preserved for future generations. Handicrafts hold particular importance to tribal and rural communities who depend on them for their livelihood. Some of the major Indian handicrafts are discussed in the following sections.

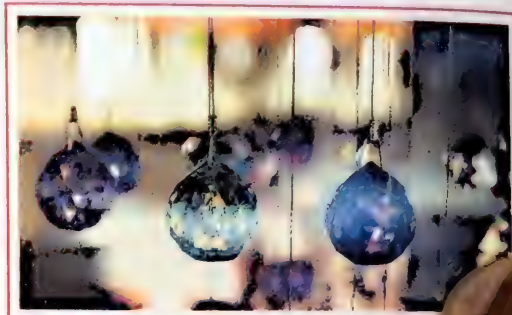




## Glassware

The **first reference** to glass making can be found in the Indian epic **Mahabharata**. However, there is no material evidence of the use of glass beads in the early Harappan civilisation, with the first material evidence being found in the form of beautiful glass beads from the Painted Grey Ware culture of the Ganges Valley (1000 BC). In the Vedic text **Shatapatha Brahmana**, the term used for glass was **kanch** or **kaca**.

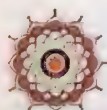
Archaeological evidence of a **glass industry** has been found in **Brahmapuri** and **Kolhapur** in Maharashtra which was operational between the **2nd century BC and the 2nd century AD**, where specialised glassware, called **lenticular beads**, was produced. It appears that the glass industry may have made a foray into the production of optical lenses as references to **spectacles** have been found in the Sanskrit text **Vyasayogacharita**.



Glass Beads

In the southern part of India, archaeological evidence of the use of glass has been found at **Maski** (in Karnataka), which is a Chalcolithic site in the Deccan. Other sites that have yielded evidence of glass include Ahar (Rajasthan), Hastinapur and Ahichchhatra (Uttar Pradesh), Eran and Ujjain (Madhya Pradesh), and Firozabad (Uttar Pradesh). During the **medieval period**, the Mughals patronised the art of glassware and utilised it decoratively in their monuments such as the **Sheesh Mahal**. Other glass items that were famously manufactured for the Mughals were glass **hukkas**, perfume boxes or **ittardans**, and engraved glasses.

Currently, the glass industry has many facets but the most famous one is **glass bangles**. The most exquisite of these are made in Hyderabad and are called '**Churi ka jodas**'. In addition, Firozabad is famous for glass chandeliers and other decorative pieces. Another centre for glass production in Uttar Pradesh is the city of **Saharanpur** which produces '**panchkora**' or glass toys for children. Similarly, Patna (Bihar) also produces a particular kind of decorative glass beads called '**Tikuli**'. This craft has become almost lost in the corridors of industrialisation. However, these beads are still worn by the Santhal tribes of Bihar. The **Tikuli Art of Bihar** is presently also carried out on glazed hardboards in an attempt to revive this art form within the contemporary and modern context.

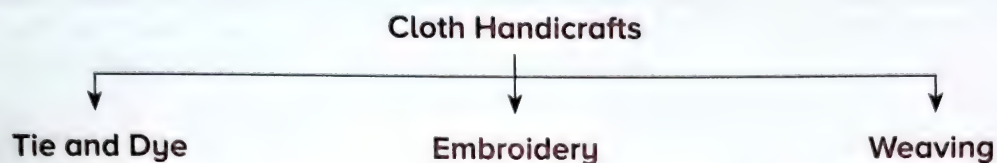


## Cloth Handicrafts

Manufacturing of different types of fine textile varieties can be traced back to the Indus Valley period. The Indus Valley had a well-developed textile industry. Archaeological excavations have found evidence of cotton cultivation and production of cotton textiles. The Rigveda also mentions various types of fabrics, including cotton and silk. The art of weaving and dyeing was perhaps well-



established during that time. Due to the short life of textiles, the only evidence is the paintings, sculptures and inscriptions. Textiles were the major attraction of trade with Western and Eastern countries. There is a clear evidence of the variety of textiles and embroidery in the Ajanta murals and miniature paintings. The art of weaving and dyeing cotton had an old history, but silk weaving came during the Maurya and Gupta periods.

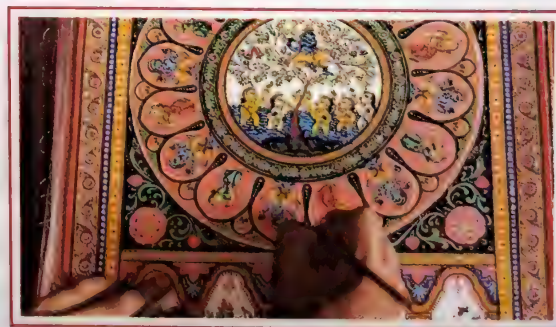


## Tie and Dye

There are various types of handicraft techniques used on cloth, such as weaving and printing. Artists use wooden blocks or printed cloth to make patterns on other materials. The technique of tie and dye, which has different techniques for throughout India, results in beautiful designs on fabrics. One of the most important of these art forms is **Bandhani** or **Bandhej**, which is referred to as the '**Tie and Dye**' technique in English. There is evidence of the current use of this ancient technique in Rajasthan and Gujarat, and it is also popular in Andhra Pradesh and Tamil Nadu. This is also described as the resist dyeing process, where the tied portions do not take on the colour in which the fabric is dipped. Using a series of knots, it is dipped in the dye to enable the artists to design the fabric.

A special kind of tie and dye method that leads to ripples or wave-like patterns in the fabric is called **Laharia**. This is usually practiced in **Jaipur and Jodhpur**. Another tie and dye method is called '**Ikatt**', which is also known as the 'resist dyeing' method. In this method, the resist dyeing on yarn is repeatedly applied before the cloth is woven. The major centres for this work are **Telangana, Odisha, Gujarat and Andhra Pradesh**.

Other processes from ancient times that are still being used are **Kalamkari**, which utilises the art of hand painting on fabrics using vegetable dyes with deep colours. This is commonly practiced in **Andhra Pradesh**. Another beautiful fabric decoration technique is called **Batik Art**, in which one end of the fabric is permeated with molten wax and then dyed in cold wax to produce multicoloured batik sarees and dupattas. Batik art is most popular in **Madhya Pradesh and West Bengal**, although the Batik Art originated in **Indonesia**.



Cloth Painting

Some fabric pattern techniques arrived in India from other countries via trade routes, for example, **Tanchoi** silk weaving is said to have been inspired by Chinese methods. This might have come to **Surat, Gujarat**, via the trading communities. Currently, Tanchoi silk brocades are the expertise of weavers from **Varanasi**. This weave resembles a fine miniature painting. Another ancient art is that of **Jamdani** (West Bengal) that weaves muslin with opaque patterns



on a transparent background in different styles. Therefore, it can be seen that India has a plethora of regional handicrafts based on different varieties of fabric.

### Other Tie and Dye, Cloth Painting and Cloth Printing Varieties

Name	Produced Mainly in	Details
<b>Paagadu Bandhu (Chitki)</b> Tie and Dye	Andhra Pradesh	This is also known by the Indonesian name <b>ikat</b> . In this tie-dye process, the fabric is woven first, and then resist bindings are applied to the fabric which is then dyed.
<b>Telia Rumal (Resist-dyed Textiles) (GI)</b>	Chirala, Andhra Pradesh	This literally means ' <b>oily handkerchief</b> ', in which <b>alizarin dyes</b> are used to make the cloth oily.
<b>Chamba Rumal (GI)</b>	Himachal Pradesh	This is an embroidered handicraft promoted under the patronage of the rulers of the Chamba kingdom.
<b>Ajrakh Printing</b>	Gujarat	This is a block-printed textile that is <b>resist-dyed</b> using natural dyes, including <b>indigo and madder</b> . It is carried out mainly by the <b>Khatari</b> community in the Kutch region.
<b>Mata Ni Pachedi (Ritual Cloth Painting)</b>	Gujarat	This literally means ' <b>behind the mother goddess</b> ', and <b>red</b> is the main colour used.
<b>Thigma – Tie Resist Dyeing</b>	Jammu and Kashmir	Natural ingredients are used to colour woollen cloth, such as soot being used for grey and apple cores and onion peels for brown. The chief centre is the <b>Nubra Valley</b> .
<b>Jadu Patua Painting</b>	Jharkhand	Patua means <b>scroll</b> on which the paintings are painted by the <b>Jadu community</b> .
<b>Pichhwai Paintings</b>	Rajasthan	This involves portrait painting mainly themed around <b>Lord Krishna</b> on a cloth or paper. It is prominent around the Shrinathji Temple in <b>Nathdwara (Rajasthan)</b> .
<b>Dabu printing</b>	Chittorgarh, Rajasthan	This is an ancient and very unique <b>mud resist hand block</b> printing technique.
<b>Muthangi (Pearl Studded attire)</b>	Tamil Nadu	This type of dress is mainly made for idols.
<b>Madurai Sungudi (Tie Resist Dyeing) (GI)</b>	Tamil Nadu	Sungudi is the traditional tie and dye technique.
<b>Dhalapathar Parda and Fabrics (GI)</b>	Odisha	This is practiced by the <b>Rangani</b> Community of Odisha.
<b>Kotpad Handloom Fabric (GI)</b>	Odisha	These designs are taken from the geometrical patterns of ducks, hand fans, flowers, palanquins, fish, animals, etc.

### Traditional Regional Shawls in India

Name	Produced Mainly in	Details
<b>Kani Shawl (GI)</b>	Jammu and Kashmir	This is made of delicate <b>Pashmina wool</b> collected from the underbelly of <b>wild Tibetan and Ladakh</b> mountain goats.
<b>Tangaliya Shawl (GI)</b>	Gujarat	This is a dotted hand-woven textile. (by Dangasia Community)
<b>Kachchh Shawl (GI)</b>	Gujarat	It is mainly woven by the Vankar and Meghwal community in the Kutch region. The shawl made of acrylic wool is dyed has one solid bright colour throughout.



Name	Produced Mainly in	Details
<b>Kinnauri Shawl (GI)</b>	Himachal Pradesh	This is manufactured mainly in the Kinnaur district and is famous for its intricate <b>geometrical</b> designs.
<b>Kullu Shawl (GI)</b>	Himachal Pradesh	This is a woollen fabric produced mainly in the Kullu valley. Designs on shawls are mainly <b>geometrical</b> in nature.
<b>Chakhesang Shawl (GI)</b>	Nagaland	This is made from cotton and natural fibres such as Nettle, Deccan jute and the bark of the Debrege tree. It is named after the Chakhesang tribe.
<b>Puthukkuli Shawl</b>	Tamil Nadu	This is usually made by the <b>Toda tribal community</b> of the Nilgiri hills. The shawl is adorned with Toda embroidery.

### Traditional Regional Sarees of India

Name	Produced Mainly in	Details
<b>Pochampalli (GI)</b>	Bhodian Pochampally, Telangana	Silk and cotton sarees with intricate motifs and geometric ikat style of dyeing. Air India airlines crew wear this saree.
<b>Patan Patola (GI)</b>	Patan, Gujarat	Rich handloom silk sarees.
<b>Baluchari (GI)</b>	Murshidabad, West Bengal	These depict ancient stories on the border and pallu. Silk threads are extensively used.
<b>Tanchoi Brocades</b>	Varanasi, Uttar Pradesh	This is a kind of Banarasi saree in which the weaving technique involves a single or double warp and two to five colours on the weft on silk fabric. Banarasi Tanchoi has several varieties, such as Satin Tanchoi, Satin Zari Tanchoi, Atlas or Gilt and Mushabbar.
<b>Chanderi (GI)</b>	Madhya Pradesh	Silk, zari and cotton are woven together to make a fabric that is extremely light. It produces a see-through saree.
<b>Ilkal (GI)</b>	Bagalkot, Karnataka	Use of kasuti embroidery commonly uses chariots and elephants as motifs.
<b>Tant</b>	West Bengal	Crisp cotton, printed saree.
<b>Nauvari</b>	Maharashtra	This is a single nine-yard saree also known as Kasta saree.
<b>Bomkai (GI)</b>	Odisha	This is a silk and cotton saree with ikat, embroidery and intricate thread work. Bomkai is primarily produced by the Bhulia community of <b>Subarnapur</b> .
<b>Konrad</b>	Tamil Nadu	This fabric usually has either stripes or checks and a wide border along with motifs of animals and natural elements. It is also called a temple saree.
<b>Kosa</b>	Chhattisgarh	A silk saree
<b>Paithani Saree (GI)</b>	Maharashtra	This is a silk saree embroidered with gold-coloured thread and the parrot is used as a motif.
<b>Kalamkari (GI)</b>	Andhra Pradesh	For this material a pen is used for painting designs. There are two prominent styles – <b>Srikalahasti style</b> and <b>Machilipatnam/Pedana style</b> ; both have received GI status.
<b>Kasavu</b>	Kerala	This saree is characterised by a thick golden border.
<b>Jamawar</b>	Jammu and Kashmir	The base used is generally wool with a minimal addition of cotton. The brocaded parts are woven in silk or pashmina. The intricate weaving of a Jamawar involves months of hard work.
<b>Uppada Jamdani Saree (GI)</b>	East Godavari district, Andhra Pradesh	<b>Finest silk</b> along with <b>pure zari</b> are used as the raw materials. Jamdani Saree is Persian terminology, in which <b>Jam means flower</b> and <b>Dani means vase</b> .



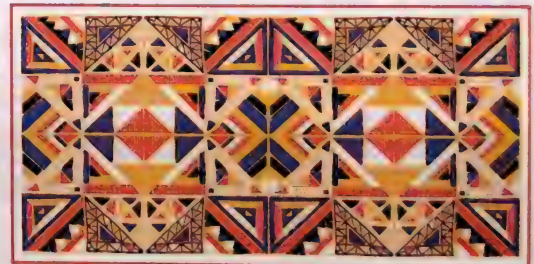
Name	Produced Mainly in	Details
Jamdani	West Bengal	This uses the finest muslin with opaque patterns woven on a transparent background.
Venkatagiri Saree (GI)	Andhra Pradesh	The saree is ornamented with <b>zari in the pallu and border</b> . <b>Jacquards</b> are used to weave extra <b>weft designs</b> . Generally, <b>soft and pastel colours</b> are used in the saree.
Kotpad Saree (GI)	Koraput district, Odisha	<b>Natural madder</b> is used in the dyeing of cotton yarn, which is the USP of <b>Kotpad</b> products. The design is mainly inspired by the surroundings such as <b>ducks, hand fans, flowers, palanquins, fish, animals</b> , etc.
Dhakkai Saree	West Bengal	The various styles either have a border and a pallu or a plain centre in the design of a net, and sometimes with flowing diagonal lines similar to the rhythm of a river.
Nilambari Saree	West Bengal	This has a midnight background in blue-black, held together by star-like flowers, on a moonless night.
Bhagalpuri Silk Saree (GI)	Bihar	This <b>Tussar silk</b> saree involves a unique dyeing technique.
Sambalpuri Saree (GI)	Odisha	This is made from <b>Tussar silk</b> and soft cotton.
Jamnagari Bandhani Saree (GI)	Gujarat	This material is colourful and extremely attractive to look at.



## Embroidery Crafts

Amongst the crafts used on textiles, the art of creating raised designs using threads or wooden blocks is unique. This art is called embroidery, and it can be performed using threads of gold, silver, silk or cotton on cloth using sewing needles. There are several types of embroidery art, a list of which is given in a table later in this chapter.

Embroidery art such as **Applique or Pipli** work is practiced in Pipli village in Odisha. It is a type of patchwork made of embroidered colourful fabric that is sewn together to create a single piece. This technique is used to make beautiful lamps. Another famous technique is called **Phulkari**, which literally means 'making flowers'. This technique of darning to create colourful flower-like patterns on the cloth is used in Punjab, Haryana and Delhi.



Applique Patterns

Furthermore, there are mediaeval yet innovative techniques such as **Bagh** from Punjab, which use silk threads to embroider flower-like patterns on a green cloth. Other techniques such as the **Gota** (Rajasthan) use gold threads to embroider and to create applique-like patterns on the cloth. Khandela and Jaipur are two famous places for **zari** work. Another technique related to zari is called **Karchobi** (Rajasthan), which entails sewing flat stitches on cotton stuffing to create a raised zari-like metallic thread pattern.

**Chikankari** or Chikan embroidery defines the culture and cloth-making process in **Lucknow**. It uses white thread to make flowers and other beautiful patterns. It can be carried out on a variety of materials such as cotton, *mulmul* ka cotton, polyester and voile.



Kashmir is well known for the fine workmanship of **Kashida** embroidery that is generally carried out on its famous **Cashmere shawls**.

**Banaras Brocade** is famous for silver and golden zari (embroidery) work carried out on sarees. They have floral motifs and generally silk sarees are used, with it taking two to eight weeks to produce one.

In the courts of Muslim rulers during the mediaeval period, Himroo material was used for royal dresses and shawls. **Himroo** shawls remain very popular, and are made in Aurangabad (Maharashtra).

The royal **Maheswari sarees** of Madhya Pradesh also use a mixture of cotton and silk yarns. They are embellished with golden zari work and are famous for their **reversible borders** that can be worn on either side.

The **Chamba Rumals** (handkerchiefs) of Himachal Pradesh, in which the influence of Chamba Pahari painting is evident, are delicately embroidered in shades of green, yellow and ochre, with themes from Krishna's tales. They are commonly used as wedding gifts. Depictions of nature can be found in these rumals.

Kutch in Gujarat is known for its **mirror work** embroidery, called **Shisha**, in which tiny pieces of mirror are fixed to the fabric using herringbone and satin stitch.

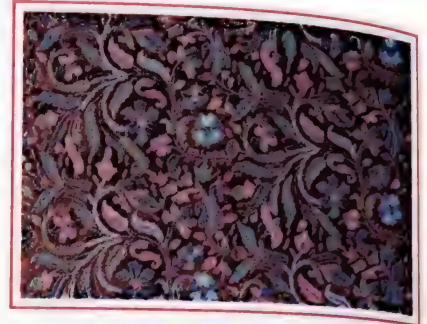
In **Manipur**, delicate muga silk thread embroidery in dark colours is carried out on the borders of **phaneks** (traditional shawls) worn by women during auspicious occasions such as weddings.

In **Karnataka**, beautiful geometrical motifs are created in cross stitch in the folk embroidery of **Kasuti**. These are hand-made and possibly date back to the Chalukyan era.

Hence, to sum up, a list of the most famous embroideries found in India is given below:

#### A List of Famous Embroideries in India

Name of Embroidery	Produced Mainly in	Details
<b>Chikankari</b>	Lucknow, Uttar Pradesh	Created by block printing patterns on the fabric at first, and then the embroider stitches along the pattern, with the finished piece later being washed to remove all traces of the prints.
<b>Nakshi Kantha (GI)</b>	West Bengal	The thread used for <b>Kantha</b> is generally drawn from the border threads of the used cloth and uses different motifs.
<b>Phulkari (GI)</b>	Punjab, Haryana and Rajasthan	Embroidery of <b>flower motifs</b> with contrasting bright colours on light-coloured fabric. The stitches are embroidered on the reverse of the cloth.
<b>Bagh</b>	Punjab	This is similar to phulkari but has embroidery work throughout the <b>entire surface</b> of the fabric.
<b>Lucknow Zardozi (GI)</b>	Uttar Pradesh	Uses combinations of gold, silver or copper wire with silver or golden polish and silk threads.



Kashida Embroidery




Name of Embroidery	Produced Mainly in	Details
<b>Kashidakari/ Kashmiri Kashida</b>	Jammu and Kashmir	Simple chain stitches involving <b>floral patterns</b> . Human and animal figures are generally absent.
<b>Aari</b>	Gujarat	Created in fine, concentric rings of chain stitch using a long, hooked needle called the crewel and including floral motifs.
<b>Mirror work</b>	Rajasthan, Haryana and Gujarat	Use of small pieces of mirror of various shapes and sizes, stitched between colourful embroidery.
<b>Dharaniya</b>	Gujarat	Embroidered <b>wall hangings</b> used in homes.
<b>Banni or Heer</b>	Gujarat	Bold geometric patterns worked in silk.
<b>Gota</b>	Rajasthan	Small pieces of <b>gold zari ribbon</b> are applied onto the fabric with the edges sewn down to create elaborate patterns.
<b>Akshida</b>	Bihar	Similar to Bagh.
<b>Kasuti (GI)</b>	Karnataka	Kasuti is carried out with a single thread and involves <b>counting of each thread</b> on the cloth. The patterns are stitched without knots, so that <b>both sides of the cloth are identical</b> .
<b>Rabari</b>	Gujarat and Rajasthan	Embroidered <b>animal</b> decorations by the <b>Rabari tribe</b> of Gujarat.
<b>Shamilami</b>	Manipur	This mixes weaving and embroidery.
<b>Phool Patti ka Kaam</b>	Aligarh, Uttar Pradesh	Use of <b>flower petals</b> and <b>leaves</b> as motifs in the embroidery.
<b>Toda Embroidery (GI)</b>	Toda tribes of Tamil Nadu	Similar to Kantha work; used in Puthukkuli shawls.
<b>Banni</b>	Gujarat	This type of work is carried out by the <b>Lohana community</b> . Silk floss is used for embroidery of geometrical motifs, including the use of glass work.
<b>Banjara</b>	Lambada tribes of Andhra and Banjara tribes of Madhya Pradesh.	This is a mixture of applique with mirrors and beadwork.
<b>Muqayyash/ Mukesh/Badla/ Fardi</b>	Uttar Pradesh	This involves <b>twisting thin metallic threads</b> to create patterns all over the fabric.
<b>Karchobi</b>	Rajasthan	Raised zari metallic thread embroidery created by sewing flat stitches on cotton padding.
<b>Pipli Applique (GI)</b>	Pipli village, Odisha	Based on patchwork where brightly coloured and patterned fabric pieces are sewn together on a plain background.
<b>Khatwa Applique work (GI)</b>	Bihar	This entails designing by the cutting out pieces of one fabric and stitching them onto another fabric. This <b>applique and patchwork</b> is generally found in wall hangings, shamianas, sarees, dupattas, cushion covers, etc.
<b>Lambani (GI)</b>	Karnataka	This is a unique <b>needle craft</b> carried out by women.
<b>Sozni (or suzani) (GI)</b>	Jammu and Kashmir	This type of embroidery is also called <b>Dorukha</b> . The motifs are created in satin stitch and equally on both sides but in different colours.
<b>Sujni (GI)</b>	Bihar	The <b>base fabric</b> used is generally <b>red or white</b> . Outlines of the main motif are highlighted with <b>thick chain stitch</b> .



Name of Embroidery	Produced Mainly in	Details
<b>Gara</b>	Gujarat	This intricate work was introduced <b>by Parsis</b> who introduced the technique <b>from China</b> . Gara involves drawing the design on paper first and then tracing the design onto the saree.
<b>Kimkhab</b>	Varanasi (Uttar Pradesh)	This is a type of heavy brocade woven with silk and gold threads. The gold thread is called <b>kalabattu</b> .
<b>Dongaria Scarf – Kapragonda</b>	Odisha	Women of the <b>Dongaria Kondh tribe</b> embroider a scarf called a <b>kapragonda</b> which they wear over a white saree with a red border.

### Varieties of Weavings in India

Name of the Weaving	Produced Mainly in	Details
<b>Pata Weaving</b>	Bastar, Chhattisgarh	Sarees of this kind are mainly used by tribal women.
<b>Mashru Weaving</b>	Gujarat	This is a handwoven mix of <b>silk and cotton</b> textiles.
<b>Bohra Cap Weaving</b> 	Gujarat and Madhya Pradesh	This is made using an aluminium vessel as a base, with the crochet starting at the centre and proceeding in a spiral form, from the core to the outer edge. Both <b>geometric and floral patterns</b> are created.
<b>Patku Weaving</b>	Gujarat	Patku is a tie-dyed textile, woven on a pit loom.
<b>Crochet Work</b>	Andhra Pradesh	This is a process of creating fabric by interlocking loops of yarn, thread or strands of other materials using a crochet hook.
<b>Pattu Weaving</b>	Rajasthan	This is mainly carried out on <b>woollen textiles</b> , with threads of Pattu being made from either <b>camel or sheep</b> wool.
<b>Wangkhei Phee (traditional weaving) (GI)</b>	Manipur	Very fine <b>white cotton</b> is used for this. The fabric is transparent and has designs and patterns on it.
<b>Shaphee Lanphee Weaving (GI)</b>	Manipur	This traditional textile fabric is woven as a <b>shawl</b> . <b>Meitei women</b> most commonly make this type of shawl.

### Durrie (Floor Mat) Weaving

Type	Belongs to
<b>Musallah Rug</b>	Andhra Pradesh
<b>Namda Felted Rugs</b>	Gujarat
<b>Kaleen: Knotted Carpets</b>	Jammu and Kashmir
<b>Khabdan: Pile Carpets</b>	Jammu and Kashmir
<b>Navalgund Durrie</b>	Karnataka
<b>Panja Durrie</b>	Punjab, Rajasthan
<b>Jamakkalam (Bhavani Durrie)</b>	Coimbatore, Tamil Nadu



UNESCO has recently released a list of 50 exclusive and iconic heritage textile crafts of India. According to UNESCO, it was one of the major difficulties to safeguard the intangible cultural heritage in South Asia due to lack of proper inventory and documentation.

The publication, **Handmade for the 21st Century: Safeguarding Traditional Indian Textile** has listed the histories behind the textiles, describes the complicated process for making them, mentioned the causes for their worldwide popularity and suggested methods for their preservation.

**Some of the iconic handcrafted textiles identified by UNESCO are:**

Name of the Textile	Place	Description
Khes	Panipat, Haryana	They are woven in a double-cloth weave with cotton yarn in a chequered design.
Chamba Rumal	Himachal Pradesh	This is an embroidered handicraft promoted under the patronage of the former rulers of the Chamba kingdom. Now commonly presented during marriages with detailed patterns in bright colour schemes.
Thigma or wool tie and dye	Ladakh	It is crafted mainly in Nubra Valley, Ladakh. Thigma is derived from the word 'thitoo' or dot. The cloth is pinched, and the part is tied tightly with thread.
Awadh Jamdani	Varanasi, Uttar Pradesh	Jamdani is a light and translucent fabric made with a cotton brocade with <b>floral patterns</b> .
Bandha tie and dye	Sambalpur, Odisha	The fabric is made by a process of tie-dyeing the warp and weft threads. Every colour used here reflects a symbolic concept of the <b>Jagannath cult</b> . These colours are believed to denote the past, present and future to the Vedas.
Sikalnayakanpet Kalamkari	Thanjavur, Tamil Nadu	It features <b>figurative motifs distinguished by black outlines</b> with intricate borders. It is also known as <b>chithira paddam</b> (chithira refers to 'picture' and here paddam means 'trace'). It was first patronised by <b>Sevappa Nayak</b> , the first Nayaka ruler of Thanjavur.
Mashroo weaves and Patola	Gujarat	'Mashroo' means 'permitted' in Arabic. Wearing pure silk was prohibited. The Mashroo method made the fabric 'permitted by the sacred law of Islam'.
Kunbi weaves	Goa	It is a <b>chequered saree</b> prominently dyed in red and its variants.
Ilkal and Lambadi or Banjara embroidery	Karnataka	It is an amalgam of mirror work, pattern darning, cross stitch and overlaid and quilting stitches with borders of ' <b>Kangura</b> ' patchwork applique loosely woven on dark blue or red handloom base fabric.
Himroo	Maharashtra	It is produced in Aurangabad with locally grown silk and cotton. It is a replica of <b>Kum-Khwab</b> , that was used to be made for the royal families in ancient times from the strands of gold and silver.
Toda embroidery and Sungadi	Tamil Nadu	Locally known as 'Pukhoor'. It is an artwork among the Toda pastoral people of Nilgiris. It appears like a woven cloth but is made with red and black threads with a white cotton cloth background exclusively by their women.



## Khadi – A Symbol of Indian Textile Heritage

The word '**Khadi**' is derived from '**Khaddar**', a term used for the hand spun cotton fabric of India and Bangladesh. Khadi is famous for its rugged texture. It keeps the body warm in winters and cool in summers.





### Brief History of Khadi

In 1925, after the Non-Cooperation Movement, the All India Spinners' Association was established for the development, production and selling of khadi. During the Indian independence movement, Mahatma Gandhi promoted khadi as a symbol of self-reliance, self-sufficiency and resistance against British textiles. He encouraged Indians to spin and weave their own cloth to boycott British goods and promote economic independence.

The Khadi and Village Industries Commission (KVIC) was established in 1956 to promote and develop khadi and village industries across India. This signature fabric holds a special place in India as a symbol of the country's national identity and its freedom struggle. The Prime Minister of India, Narendra Modi, quotes, "Earlier, it was Khadi for the nation, Khadi for fashion, now it is becoming Khadi for transformation". It represents simplicity, self-reliance and the empowerment of rural communities.



### Textile Industry in North East India

Northeast handloom textiles have an important cultural heritage, and they contribute significantly to the economic growth. The handloom sector is the country's second-largest employment source after agriculture.

Each tribe in the Northeast Indian states has an expertise in weaving. Every region has its unique weaving technique. Traditional weaving techniques (ginning, spinning and weaving) are used across the Northeast.

### Some Important Textiles from Northeast India

**Assam:** Assam is famous for its silk production, particularly the golden **Muga silk** which is used to make exquisite sarees, **mekhela chadors** (*traditional Assamese attire*) and other garments.

**Manipur:** Manipur is known for its handloom textiles. Richly woven **Moirang Phee** (*a silk fabric made from a combination of silk and cotton*) and the elegant **Phanek** (*a wraparound skirt worn by Manipuri women and is usually woven with vibrant colours and traditional motifs*) are examples of famous textiles.

**Nagaland:** Each tribe of Nagaland has its unique patterns and motifs which reflect their cultural identity. Nagaland textiles have vibrant colours and intricate designs, and they use natural dyes.

**Meghalaya:** The Garo, Khasi and Jaintia tribes of Meghalaya are skilled weavers, known for their handwoven fabrics. **Eri silk** is commonly produced in this region. The tribes weave a variety of garments like shawls, sarongs and mekhela chadors by using both silk and cotton fabrics.

**Arunachal Pradesh:** In Arunachal, Adi, Apatani and Nyishi tribes are known for their intricate weaves and the Monpa tribe uses vibrant colours. Handwoven jackets, skirts, shawls and traditional dresses are produced in this region.

**Mizoram:** In Mizoram, women are primarily responsible for weaving elegant 'Puan' (clothes) patterns that depict traditional culture. Puan in Mizo means cloth that is decorated with exclusive



needlework in the shape of a stripe or an arrow. Both men and women wear a Puan, which reflects their colourful culture.

**Tripura:** Tripura is famous for vertical and horizontal stripes with dispersed embroidery in various colours.

### List of Crafts Registered under GI Handicrafts

Sl.No	Handicraft	State/UT
1	Agates of Cambay	Gujarat
2	Agra Durrie	Uttar Pradesh
3	Alleppey Coir	Kerala
4	Arani Silk	Tamil Nadu
5	Aranmula Kannadi	Kerala
6	Bagh Prints of Madhya Pradesh	Madhya Pradesh
7	Bagru Hand Block Print	Rajasthan
8	Banaras Brocades And Sarees	Uttar Pradesh
9	Banaras Gulabi Meenakari Craft	Uttar Pradesh
10	Banaras Metal Repousse Craft	Uttar Pradesh
11	Baranasi Glass Bits	Uttar Pradesh
12	Bastar Dhokra	Chhattisgarh
13	Bastar Dhokra (Logo)	Chhattisgarh
14	Bastar Iron Craft	Chhattisgarh
15	Bastar Wooden Craft	Chhattisgarh
16	Bell Metal Ware of Datia And Tikamgarh	Madhya Pradesh
17	Bell Metal Ware of Datia And Tikamgarh (Logo)	Madhya Pradesh
18	Bhagalpur Silk	Bihar
19	Bhavani Jamakkalam	Tamil Nadu
20	Bidriware	Karnataka
21	Blue Pottery of Jaipur	Rajasthan
22	Bobbili Veena	Andhra Pradesh
23	Bomkai Saree & Fabrics	Odisha
24	Brass Broidered Coconut Shell Craft of Kerala	Kerala
25	Budithi Bell And Brass Craft	Andhra Pradesh
26	Cannanore Home Furnishings	Kerala
27	Chamba Rumal	Himachal Pradesh
28	Channapatna Toys & Dolls	Karnataka
29	Chendamangalam Dhoties & Set Mundu	Kerala
30	Cheriyal Paintings	Telangana
31	Chettinad Kottan	Tamil Nadu



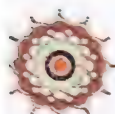
Sl.No	Handicraft	State/UT
32	Dhalapathar Parda & Fabrics	Odisha
33	Farrukhabad Prints	Uttar Pradesh
34	Firozabad Glass	Uttar Pradesh
35	Ganjifa Cards of Mysore (Karnataka)	Karnataka
36	Hand Knotted Carpet	Jammu & Kashmir
37	Handmade Carpets of Banaras, Bhadohi and Mirzapur	Uttar Pradesh
38	Kachchh Shawls	Gujarat
39	Kani Shawl	Jammu & Kashmir
40	Karnataka Bronze Ware	Karnataka
41	Kashmir Papier Mache	Jammu & Kashmir
42	Kashmir Pashmina	Jammu & Kashmir
43	Kashmir Sozani Craft	Jammu & Kashmir
44	Kashmir Walnut Wood Carving	Jammu & Kashmir
45	Kasuti Embroidery	Karnataka
46	Kathputlis of Rajasthan	Rajasthan
47	Khatamband	Jammu & Kashmir
48	Khatwa	Bihar
49	Khurja Pottery	Uttar Pradesh
50	Kinnal Toys	Karnataka
51	Kinnauri Shawl	Himachal Pradesh
52	Konark Stone Carving	Odisha
53	Kondapalli Bommalu	Andhra Pradesh
54	Kota Doria	Rajasthan
55	Kota Doria (Logo)	Rajasthan
56	Kullu Shawl	Himachal Pradesh
57	Kullu Shawl (Logo)	Himachal Pradesh
58	Kutch Embroidery	Gujarat
59	Leather Toys of Indore	Madhya Pradesh
60	Leather Toys of Indore (Logo)	Madhya Pradesh
61	Lucknow Chikan Craft	Uttar Pradesh
62	Lucknow Zardozi	Uttar Pradesh
63	Machilipatnam Kalamkari	Andhra Pradesh
64	Maddalam of Palakkad	Kerala
65	Madhubani Paintings	Bihar
66	Madurai Sungudi	Tamil Nadu
67	Mirzapur Handmade Dari	Uttar Pradesh
68	Molela Clay Work	Rajasthan



Sl.No	Handicraft	State/UT
69	Moradabad Metal Craft	Uttar Pradesh
70	Muga Silk	Assam
71	Muga Silk of Assam (Logo)	Assam
72	Mysore Rosewood Inlay	Karnataka
73	Mysore Traditional Paintings	Karnataka
74	Nachiarkoil Kuthuvilakku ('Nachiarkoil Lamp')	Tamil Nadu
75	Nakshi Kantha	West Bengal
76	Navalgund Durries	Karnataka
77	Nirmal Furniture	Telangana
78	Nirmal Paintings	Telangana
79	Nirmal Toys and Craft	Telangana
80	Nizamabad Black Pottery	Uttar Pradesh
81	Patan Patola	Gujarat
82	Pattachitra	Odisha
83	Pattamadai Pai ('Pattamadai Mat')	Tamil Nadu
84	Payyannur Pavithra Ring	Kerala
85	Pembarthi Metal Craft	Telangana
86	Phulkari	Punjab, Haryana & Rajasthan
87	Pipili Applique Work	Odisha
88	Pochampally Ikat	Telangana
89	Puneri Pagadi	Maharashtra
90	Saharanpur Wood Craft	Uttar Pradesh
91	Sandur Lambani Embroidery	Karnataka
92	Sanganeri Hand Block Printing	Rajasthan
93	Sankheda Furniture	Gujarat
94	Santiniketan Leather Goods	West Bengal
95	Screw Pine Craft of Kerala	Kerala
96	Shadow Puppets of Andhra Pradesh	Andhra Pradesh
97	Siddipet Gollabhama	Telangana
98	Silver Filigree of Karimnagar	Telangana
99	Solapur Terry Towel	Maharashtra
100	Solapuri Chaddar	Maharashtra
101	Srikalahasthi Kalamkari	Andhra Pradesh
102	Sujini Embroidery Work of Bihar	Bihar
103	Surat Zari Craft	Gujarat
104	Swamimalai Bronze Icons	Tamil Nadu
105	Tangaliya Shawl	Gujarat



Sl.No	Handicraft	State/UT
106	Temple Jewellery of Nagercoil	Tamil Nadu
107	Thanjavur Art Plate	Tamil Nadu
108	Thanjavur Doll	Tamil Nadu
109	Thanjavur Paintings	Tamil Nadu
110	Thanjavur Veenai	Tamil Nadu
111	Thewa Art Work	Rajasthan
112	Tirukanur Papier Mache Craft	Puducherry
113	Toda Embroidery	Tamil Nadu
114	Varanasi Wooden Lacquer Wear and Toys	Uttar Pradesh
115	Villianur Terracotta Works	Puducherry
116	Warli Painting	Maharashtra



## Ivory Carving

The practice of ivory carving has been prevalent in India since the Vedic period, when it was referred to as '**danta**' probably to signify the elephant's tusk, from which the ivory was obtained. Recent excavations have shown that, during the **Harappan period**, ivory and objects made from ivory, such as ivory dice, **were exported from India** to Turkmenistan, Afghanistan and parts of the Persian Gulf.

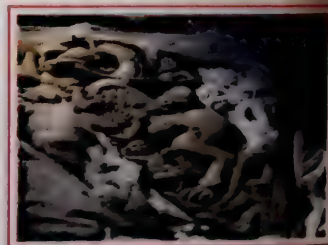
An inscription from Sanchi was discovered dating back to the 2nd century BC which mentions the guild of ivory workers from Vidisha and carved sculptures in the Sanchi Stupa. In addition to these literary references, archaeological remains of an **ivory comb from Taxila** have been found. Many ivory artefacts have been found from the Mughal period including combs, dagger handles and other ornaments.

The traditional centres for ivory carving are Delhi, Jaipur and Murshidabad in **West Bengal**, where beautiful art objects, caskets, palanquins and the famous **Ambari Hathi** were produced. Other specialist areas include the following:

- ☀ **Kerela:** Well known for **painting on ivory**
- ☀ **Jodhpur:** **Bangles** made of ivory
- ☀ **Jaipur:** Famous for its ivory **jali work** used in homes and small art objects.

### Begram Ivories

*Found in **Begram, Afghanistan**, these are rare decorative plaques, small figures, etc. carved from ivory and bone. They may be associated with **Kushan Art** of the 1st or 2nd century AD.*







## Silver Crafts

One of the most famous techniques used by silver jewellery artists is **filigree work**. Odisha is well known for its silver anklets called **painri** and **paijam**, and uniquely knitted ornaments made of silver called **gunchi** are also made there.

The **Bidri** work carried out in Bidri village of Karnataka is also very famous for its beauty, where silver is used to create inlay work against dark backgrounds. This creates an elusive and stark contrast for the shining silver work. It has received GI status.



## Clay and Pottery Work

Pottery has been described as the '**lyric of handicrafts**' as it is moulded like a poetic composition giving it a sensual appeal to the senses. Making objects from clay was one of the earliest human crafts, with the earliest evidence being found at the Neolithic site of **Mehrgarh**, in present-day Pakistan. The remnants show that the art of clay pottery was already highly developed by 6000 BC. The most famous pottery from the ancient period is **Painted Grey Ware** pottery, which is typically grey in colour and is from the Vedic period (1000–600 BC).

In some parts of India, evidence of **red and black pottery** can be found that has been dated to 1500–300 BC. These have been found in large areas of **West Bengal**. Another type of ancient pottery was **Northern Black Polished Ware**, which was made in two phases: first in 700–400 BC and then during 400–100 BC. These phases partially coincided with the Mauryan period. Furthermore, in the southern parts of India, remnants of '**Roulette Pottery**' have been found that date to 200–100 BC. Most of this evidence have been found at Arikamedu near Puducherry.



Clay Pottery

After the beginning of the Gupta period (4th century AD), newer decorative techniques emerged, such as embellishment, painting, stamping and moulding. With the advent of Indo-Islamic traditions, evidence of **glazed pottery** can be found. Currently, each part of India specialises in a particular type of clay work, a brief list of which is provided below:

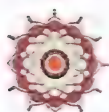
Name of Pottery	Place of Origin	Features
<b>Khurja Pottery</b> (GI)	Bulandshahr district, Uttar Pradesh	Colourful and sturdy, used to make household items
<b>Nizamabad Black Pottery</b> (GI)	Azamgarh district, Uttar Pradesh	Dark shiny body with engraved silver patterns
<b>Blue Pottery</b> (GI)	Jaipur, Rajasthan	Made of <b>Multani Mitti</b>
<b>Pokhran Pottery</b> (GI)	Pokhran, Rajasthan	Used for household items
<b>Dalgate Pottery</b>	Jammu and Kashmir	Uses a special glaze
<b>Karigari Pottery</b>	Tamil Nadu	Specialised centres in South Arcot



Name of Pottery	Place of Origin	Features
Surai	West Bengal	Common jugware
Black Pottery	Ukhrul, Manipur	Special black tint in the glaze
Gopichandan	Saurashtra, Gujarat	Clay art objects
Kagzi Pottery	Alwar, Rajasthan	Delicate pottery, that is thin and slightly brittle

### Moshti, Kothi, Porasi

These are some of the tribal community-used **traditional storage containers/structures** found in **Gujarat**. **Moshti** is a grain storage container made from bamboo. The Gamit, Vasava and Dholiya Patel communities in southern Gujarat use these storage containers. **Porasi** is plastered with a mud and cow dung mixture to prevent spillage and pilferage of grains. It is used by the Nayaka community from the Godhara and Panchmahal districts of Gujarat. For **Kothi**, a room is constructed with a large door for pouring in grain, and a small outlet is made at the bottom to remove the grain. It is used mainly in Kutch, especially among the Rabari community.



## Bronze Crafts

In ancient India, metals were used for making spears and arrows more than for art. However, metal casting as a craft has been practiced for more than 5000 years. One of the oldest art forms is bronze work, as evinced by the bronze statue of a **Dancing Girl** from Mohenjo-daro, which has been dated to around 3500–3000 BC.

It is known that the earliest non-ferrous metals used by man were copper and tin, which were mixed to form bronze. The earliest literary evidence about the different methods of casting bronze can be found in the **Matsya Purana**. Later texts, such as **Rasaratnakara**, also mention metal purity and the distillation of zinc.

Amongst the bronze craft producing areas, Uttar Pradesh takes precedence as it has major centres such as Etawah, Sitapur, Varanasi and Moradabad.

These centres produce decorative items such as flower pots and images of Gods and Goddesses. They are also famous for producing objects used in rituals such as **tamrapatra**, **kanchantal** and **panchpatra**.

Another major centre is Tamil Nadu, which focuses on producing beautiful ancient statues resembling the art forms from the Pallava, Chola, Pandyan and Nayaka periods. Current important centres of brass work across India are listed as follows.



Bronze Statue



### Current Important Centres of Brass Work across India

Name	Details	Mainly Produced in
Gaja Tandava	Shiva dancing in the <i>Tandava</i> posture	Kerala
Rare Jain imagery and icons	Reflects the presence of ancient Jain pilgrim centres in Karnataka	Karnataka
Bastar Dhokra (GI)	Used for brass ornaments	Chhattisgarh
Pahaldar Lamps	Copper and brass lamps in different styles and shapes	Jaipur and parts of Uttar Pradesh
Pembarthi metal craft (GI)	Exquisite sheet metal (brass) art to adorn chariots and temples	Telangana

### Other Metal Crafts

There are various types of metal casting that can be achieved in iron, copper, bell metal, etc. Creating ornamentation on metal products using techniques such as engraving, embossing and damascening makes these crafts unique. One of the most famous techniques is the **Marori** work of **Rajasthan**, which uses metal to create etchings on the base metal before filling the gaps with black lac.

Most of the major metal crafts use techniques such as embossing or repousse that creates a raised design in relief. Others use engraving, which is created by scratching and cutting lines into the metal. Most of this type of metal work is used for making pots and pans such as the **badla**, which is a semi-circular or rounded zinc pot made in the Marwar region of Rajasthan. Other major works on metal are carried out in Moradabad where the technique of **Baarik Kaam**, or delicate work, has been perfected using the **Nakkashi** or engraving style to create pots.

Another amazing technique uses fine copper or brass wires to create patterns in finely chiselled grooves in a metallic base. This technique is called **Tarkashi** (Rajasthan). Rajasthan artists have also perfected the technique of **Koftgiri** or damascening, which involves inlaying a light metal on a dark side. Artists in Jaipur and Alwar are most proficient in this skill.

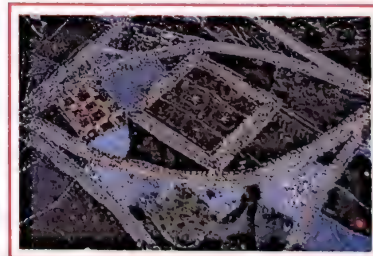
Other varieties of famous metal crafts in India are given below:

### Other Famous Metal Crafts in India

Name of the Metal Craft	Produced Mainly in	Details
Bidri Craft (GI)	Karnataka	Blackened zinc and copper alloy is inlaid in thin sheets of silver to make items such as hookahs, vases, earrings, decorative items, etc. which also have a good export market.



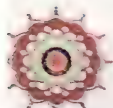
Marori Work of Rajasthan



Tarkashi Work from Rajasthan



Name of the Metal Craft	Produced Mainly in	Details
<b>Aranmula Kannadi</b> (Metal Mirror) (GI)	Kerala	<b>Handmade metal-alloy mirrors</b> , made in Aranmula, a small town in Kerala, are <b>rare</b> pieces of craftwork. The alloy is polished for several days to obtain a mirror-like reflective surface. The <b>composition of the alloy is a trade secret</b> of the families involved.
<b>Nettur Petti jewellery boxes</b>	Kerala	This is an <b>antique handicraft</b> usually made using <b>rosewood</b> and brass curios. It has intricate patterns which are inspired by the <b>temple architecture</b> and traditional art forms of <b>Kerala</b> .
<b>Chandi Tarkashi</b> (Silver Filigree)	Odisha	An alloy of 90% or more pure silver is used for techniques such as <b>granulation</b> , <b>snow glazing</b> and <b>casting</b> to make innovative ornaments.
<b>Swamimalai Bronze Icons</b> (GI)	Tamil Nadu	Swamimalai is a traditional site where this craft has been practiced since the <b>Chola period</b> . <b>Bronze</b> and ' <b>panchaloha</b> ' (copper, brass, lead silver and gold) idols are made for religious purposes.



## Leather Products

The art of leather tanning is known to have existed since 3000 BC. Although the animals whose skins were first tanned were tigers and deer, the most popular animal for skinning later was camels. It is claimed that, in the ancient period, the *rishis* or wise men dwelling in the forest used animal skins as mats. Although leather was used in the Mughal period, its degenerative nature makes it difficult to find any material evidence.

Currently, leather is mostly used to make footwear, bags and wallets. The largest market for leather is in Rajasthan, where camel leather is used to make bags of various shapes and sizes. In addition, **Jaipur** and **Jodhpur** are famous for **Mojaris**, which are specific types of leather footwear. Another major centre in Uttar Pradesh is **Kanpur**, whose economy is sustained to a great extent by leather and tanned products. Maharashtra is also famous for its **kolhapuri chappals**.

Chennai and Kolkata are also major centres for leather bag and footwear production. Punjabi **juttis** are also well known in this regard as they use the applique technique to make extremely attractive footwear. Another major leather art technique that is practised in Bikaner is called **Manoti art**, which involves **decorating articles with camel skin**. This Manoti art is also called **Usta art** (derived from the Persian word *Ustad* or Master).



**Jutti – A Leather Footwear**

### Various Types of Regional Footwear in India

Name	Mainly produced in	Details
<b>Konglan stitched boots</b>	West Bengal	These are made in the northern part of West Bengal. They have thick leather soles, and high layered sides made from either leather or thick cloth.
<b>Paabu stitched boots</b>	Ladakh	Traditional colourful knee-length boots from the Ladakh region.
<b>Kolhapuri chappal (GI)</b>	Karnataka and Maharashtra	Handcrafted pure leather ethnic footwear mainly produced in the Kolhapur region of Maharashtra and some parts of Karnataka.



Name	Mainly produced in	Details
Katki chappal	Odisha	Ethnic leather footwear.
Tilla jutti (Traditional footwear)	Punjab	Inspired from <b>Indian Rajputana</b> , these are traditionally made of <b>leather</b> and have extensive embroidery using <b>gold and silver thread</b> .
Mojari (Leather footwear)	Rajasthan	Traditionally, these are made by artisans generally using <b>tanned leather</b> .
Multani Khussa	Rajasthan and Punjab	These are made using <b>vegetable tanned leather</b> and are embroidered with <b>brass nails, mirrors, ceramic beads</b> , etc.

## Wooden Work

India has a large amount of forest cover, with wood being one of the major products derived from these resources. One of the biggest commodities made from the wood is furniture, with different kinds of exquisitely carved woodwork furniture in **sheesham** wood, pinewood and others.

One of the largest centres for making wooden furniture is **Kashmir**, where this art form has flourished since the 11th century. **Walnut** and **deodar wood** are extensively used by Kashmiri artists, who are also adept at making wooden houses, houseboats, etc. in part due to the cold and wet climate that is prevalent there. Some of the most exquisite woodwork includes Kashmiri lattice work such as **acche-dar**, **khatamband** and **azli-pinjra**.

Another major centre is **Gujarat** where wooden latticework is used on windows and wooden doors. Moreover, most hilly areas that have access to abundant wood excel at carving techniques. For example, in Himachal Pradesh, towns such as Bharmour and Chhatrahi are proficient at woodcarving techniques such as the naghbel, kutheriphool, jali and dori used in temples. Other major centres in India for woodwork are given below:

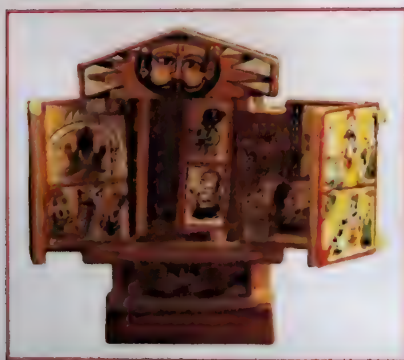
### Major Centres for Woodwork in India

State	Type of Wood	Details
Karnataka	<b>Sandalwood</b>	Used in the making of various carved wood items
Andhra Pradesh	<b>Raktachandan</b> (Typical Red Sandalwood)	Carved dolls and figurines
Kerala	<b>Teakwood</b>	Used to make Tharavad houses that are famous for their deep brown colour and intricate woodwork
Nagaland	<b>Kumisyng Wood</b>	Local wood found in most parts of the north-eastern states and noteworthy for huge log drums
Rajasthan	<b>Rohida Wood</b>	Used to make decorative items such as <b>sindoor</b> boxes and turned bowls?
Ratnagiri, Maharashtra	<b>Pandora Wood</b>	Lacquered imitation fruits



### Other Famous Wood Crafts

Name	From	Details
<b>Nirmal</b> Paintings, Furniture, Toys and Crafts (GI)	Telangana	The evolution of this art form started during the <b>Kakatiya dynasty</b> . It involves precise <b>painting on a wooden surface</b> with the final touches in gold before being varnished.
<b>Kashtakari</b> wood carving	Goa	Along with household products, this type of wood carving is also visible in churches, temples, houses, etc.
<b>Santalum</b> (Sandalwood carving)	Karnataka	This is mainly used in the manufacture of idols and religious products.
<b>Khatamband</b> Woodcraft (GI)	Jammu and Kashmir	Wooden pieces are joined using three different types of joints which form the basic technique of Khatamband. This design originated from the <b>geometrical tessellating patterns</b> of <b>Islamic tradition</b> .
<b>Sikki</b> Grass Craft (GI)	Bihar	This is used to make ornaments, boxes and containers to store rice, grains and lentils, etc.
<b>Shital Patti</b> Grass mat	Assam	Shital means cool, and patti means mats. <b>Green patidai or long-stemmed knotless mohtra reeds</b> are used as raw materials to make these mats.
<b>Khunda</b> Bamboo staves	Punjab	These are used as an essential part of the <b>Bhangra dance</b> . These iron-tipped staves serve as walking <b>aids and weapons</b> .
<b>Kawad</b> Mobile shrines	Rajasthan	These <b>portable shrines</b> have multiple folding doors, each of which is painted with representations of <b>epics and myths from Hindu mythology</b> .
<b>Choktse</b> – Tables	Sikkim	It is a type of small <b>Tibetan</b> wooden foldable and portable table, carved with customary <b>Buddhist images</b> such as the <b>lotus, mandala and fish</b> .
<b>Likhai</b> Wood Carving	Uttarakhand	The borders of these wooden doors are adorned with <b>Tibetan</b> motifs such as the <b>three-petal flower arch and dragons</b> . Sometimes it has 14 rows of carvings such as <b>swans, parrots, lotuses, and creepers</b> .
<b>Sankheda</b> Furniture (GI)	Gujarat	This furniture is made from <b>100% seasoned teakwood</b> . <b>Abstract designs and floral paintings</b> are drawn on this wooden furniture with bright shades of <b>gold, silver, maroon, green, vermilion and brown</b> .
<b>Walnut</b> Wood Carving (GI)	Jammu and Kashmir	This traditional carving technique is characterised by <b>high relief and undercut style of carving</b> to create elaborate designs. The best quality walnut wood is obtained from <b>Shopian</b> and <b>Anantnag</b> .
<b>Pethapur</b> Printing Blocks (GI)	Gujarat	This craft has been preserved by artisans from <b>Prajapati and Gajjar families</b> . These blocks are used by manufacturers for printing on garments.



Kawad Mobile Shrine, Rajasthan



Sankheda Furniture, Gujarat





## Various Types of Toys

Toy making is as much an art form as a flourishing business. The first evidence for **toy carts** was found from the Harappan civilisation and continued until the early historic period. Copper, bronze and terracotta toy carts have been found in several archaeological sites belonging to the Harappan period such as Alamgirpur, Ambkheri, Kalibangan and Lothal.

Similar cart models have been found in early historic sites such as Atranjikhhera, Nagarjunakonda, Sambhar, Sonapur, Ujjain and Brahmpuri. In the ancient and mediaeval periods, toys were made from different material such as clay, paper, papier-mâché and painted or lacquered wood. Beautiful dolls were made from **redwood**, for example, the **Tirupati dolls** that are prevalent in Andhra Pradesh.

Rajasthan is famous for dolls and stuffed toys made from colourful cloth. In Assam, the traditional dolls are made out from **pith** or Indian cork. Southern Indian states specialise in making toys from different types of wood. In Mysore and **Channapatna** (Karnataka), unique toys made from lacquered wood that are described as crafts due to their exquisite appearance. In **Kondapalli**, situated in Andhra Pradesh, the local soft wood known as **ponki** is used to make a very popular toy called the **Ambari Hathi**.



Kondapalli Ambari Hathi (Elephant)

### Famous Varieties of Toys in India

Name	Produced in	Details
Channapatna Toys (GI)	Karnataka	Traditionally made from <b>ivory wood</b> . As a result of its popularity, Channapatna town is also known as <b>Gombegala Ooru</b> (Toy Town).
Kondapalli Bommalu Toys (GI)	Andhra Pradesh	This is made using a soft wood. The wooden piece is heated to remove any moisture, and subsequently, different parts of the toy are carved separately and then glued together. An example is Ambari Hathi.
Kinhal or Kinnal Toys (GI)	Karnataka	This unique wooden craft flourished under the royal patronage of the <b>Vijayanagara Empire</b> .

### Toycathon 2023

Toycathon focuses on designing innovative toys and games using regional resources and local heritage, based on Indian culture, mythology, civilisation, ethnicity, national heroes, history, technology and important events.

The State Council of Educational Research and Training (SCERT), Jammu & Kashmir, launched Toycathon 2023. The theme was: 'Promotion of innovative ideas and revival of local heritage.'





## Stoneware

Due to the tropical and geographical location of India, stone **masonry** has become one of the most popular art forms in India. In the ancient period, to create exquisite monuments, artisans developed carving and sculpting skills. The best examples of stonework can be seen in towns in southern India. These artisans used a wide range of stones to create their masterpieces, from soft and brittle sandstone to patchy red stone and hard granite.

Their task was to create life-like structures that resembled natural human postures. Evidence of these sculptures and architectural façades can be seen in the monuments dated to the **Mauryan** period. The best examples are the rock-cut caves of Ajanta and Ellora, the erotic sculptures of Khajuraho, and the Buddhist carvings of Sanchi and Bharhut. In hilly areas, good examples can be seen in the monolithic carvings of the rock-cut temples at **Masrur** in the Kangra district of Himachal Pradesh, which were carved in the early 8th century AD.

This trend changed considerably during the Mughal period, evolving from stone to marble stonework. The focus changed to **inlay** work with colourful stones on marble, known as **Pietra Dura work**. Many monuments were built using sandstone during this period. Some of the grandest monuments include the **Taj Mahal** and **I'tmad-ud-Daulah's tomb**, made from white marble. One of the main centres for procuring marble is Rajasthan, which produces the renowned '**Sang-e-Marmar**' or white **Makrana** marble. Another major marble centre is Jhansi in Uttar Pradesh, which makes articles from dark brown stone called **Sange-rathek**. **Agra (UP)** is also known for its marble handicraft.



Stonework



## Floor Designs

Floor designs have universal appeal, with this diverse art form cutting across regional boundaries and being found in many Indian states. The designs are often drawn during religious or auspicious family occasions.

Generally, the designs are drawn freehand, beginning at the centre with a dot and then expanding in concentric patterns of geometrical shapes of circles, squares, triangles, straight lines and curves. It is a natural method of drawing, beginning at the centre, and growing larger with repetition of the pattern.

Natural materials and colours which do not stain floors and can be easily erased are generally used. Therefore, they are not meant to be permanent. For white, dry white chalk or lime powder (limestone/chuna), powdered marble or a mixture of rice powder and lime are used.



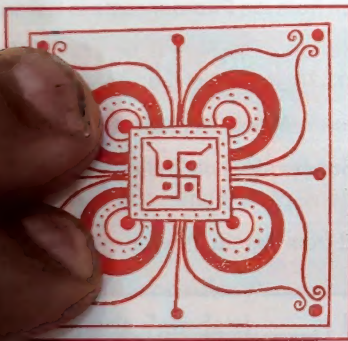
The **Chowkpurana** of Punjab and Uttar Pradesh and the **Aipan** designs from the Kumaon region of Uttarakhand adopt squares, circles and triangles as the basic motif. The word chowk (square) is derived from the word chowki (seat) of Lakshmi (the goddess of wealth and prosperity). They are drawn during festivals and other significant occasions.

The **Mandana** of Rajasthan and Madhya Pradesh literally means mandan (decoration). The patterns again vary from squares, hexagons, triangles and circles. To prepare a mandana, the ground is cleaned with cow dung and finished with several applications of crimson red which is obtained from reti (red earth). The Mandanas of Madhya Pradesh use a variety of shapes and designs according to the occasion.



Mandana of Rajasthan

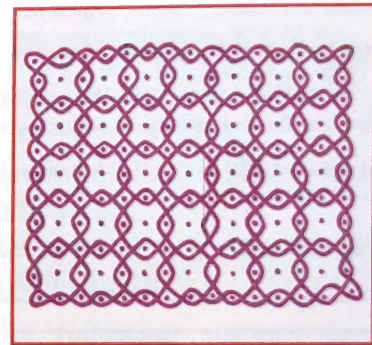
**Santhias** are made in Gujarat to decorate the entrances to houses on important occasions. **Rangoli** of Maharashtra uses elegant shapes and motifs such as the lotus and swastika.



Rangoli, Maharashtra.



Santhias, Gujarat



Kolam

The **Kolam** designs of south India are drawn to link an array of dots which vary in number, combination and form. Thin lines are drawn with powdered rice or the white powder from crushed stone on the wet ground. Kolam designs are outlined with red geru. This is also called **Hase in Karnataka, Muggulu in Andhra Pradesh and Golam in Kerala**.

Cosmological bodies are also drawn, especially the sun and the moon. **Mandapa Kolams** are the large floor designs drawn exclusively for wedding ceremonies; made using wet rice paste, these kolams add sanctity to the wedding hall. In many households, space for worship in homes is sanctified every morning with a Graha Kolam.

The **Jhonti** of Odisha and the **Aripana** designs of West Bengal and Assam are highly stylised, with conch shells, fish, serpents, flowers, etc. being commonly used as motifs. The designs are drawn on the floor with chalk powder and filled with coloured powder or rice paste coloured with alta (sindoor) for red and turmeric for yellow. It is customary to place a flower before each Aripana design.



### Other Famous Handicrafts in India

Name of the Handicraft	State	Details
Kashmir Papier Mache	Jammu and Kashmir	This craft uses <b>paper pulp</b> coarsely meshed and mixed with <b>copper sulphate</b> and <b>rice flour</b> which is then moulded into the desired shape.
Tirukanur Papier Mache (GI)	Puducherry	This is a popular craft where a colourful array of dolls and paper sculptures are manufactured.
Gambhira Masks	West Bengal	The theme of these masks is represented by the mask of <b>Goddess Kali</b> .
Chhau Mask (GI)	West Bengal	The Chhau mask is mainly used in the <b>Chhau dance</b> . It can represent various mythological characters such as <b>Mahishasur-Mardini</b> , and <b>Rama-Sita</b> , among others.
Thongjao Pottery	Manipur	This is type of terracotta pottery which includes pitchers, cooking vessels, plates, pot rings, lids, bowls and pots, and is made mostly by women.
Sanjhi Paper Stencils	Rajasthan	Sanjhi paper cutting is an <b>ancient craft of paper stenciling</b> . These stencils were used to make rangoli patterns on walls and floors known as ' <b>Sanjhi</b> '.
Bhitti Chitra (Wall Painting)	Rajasthan	This is <b>mud wall painting</b> , where people decorate walls with bhitti chitra through which they try to safeguard the home from evil spirits.
Suthai (Stucco Work)	Tamil Nadu	This is practiced mainly by craftsmen from the <b>Pilamar</b> caste in Kakampudur.
Rambaans Natural Fibre Craft	Uttarakhand	Rambaans is a variety of the <b>sisal plant</b> . The fibre is bunched, rolled and braided into toys, ropes, tables, mats, bags, hats and on.
Molela Clay Ceramics (GI)	Rajasthan	This is a type of terracotta tiles and murals. Molela literally means ' <b>baked earth</b> '.
Thewa Artwork (GI)	Rajasthan	This was the invention of <b>Nathuni Sonewalla</b> , and is used in making objects such as combs, hairbands, coat buttons, photo frames and jewellery items.
Ganjifa Cards (GI)	Karnataka (Mysuru)	This is a <b>card game</b> that originated from <b>Persia</b> . It was very popular during the <b>Mughal period</b> .



Ganjifa Cards



Chhau Mask



Rambaans Natural Fibre Craft

## CHAPTER SUMMARY

- Glassware** – the **first reference** to glassware can be found in the Indian epic **Mahabharata** and the Vedic text called **Shatapatha Brahmana**. Archaeological evidence has been found of a **glass industry** in **Brahmapuri** and **Kolhapur**.
- Khadi** – during the Indian independence movement, Mahatma Gandhi promoted khadi as a symbol of self-reliance, self-sufficiency, and resistance against British textiles. Khadi and Village Industries Commission (KVIC) was established in 1956 to promote and develop khadi and village industries across India.



- ✿ **Embroidery crafts** – these are crafts used in textiles that can be created using threads of gold, silver, silk, cotton and other materials on cloth using sewing needles.
- ✿ **Textile Industry in North East India** – these states master at weaving – contribute to economic growth – traditional weaving techniques like ginning, spinning, and weaving are used.
- ✿ **Ivory carving** – in the vedic period this was referred to as '**danta**'. During the **Harappan period**, objects such as ivory dice were made of ivory and then **exported from India** to Turkmenistan, Afghanistan and parts of the Persian Gulf.
- ✿ **Pottery** – this is described as the '**lyric of handicrafts**', with the earliest evidence being found in the Neolithic site of **Mehrgarh**.
- ✿ **Bronze crafts** – a bronze statue of a **Dancing Girl** from Mohenjo-daro, dated at around 3500–3000 BC, is the earliest literary evidence of different methods of casting bronze that can be found in the **Matsya Purana**. **Rasaratnakara** also mentions metal purity and the distillation of zinc.
- ✿ **Toys** – the first evidence for **toy carts** was dated to the Harappan civilisation. Rajasthan is famous for dolls and stuffed toys made from colourful cloth, and in **Channarayana** (Karnataka), unique toys are made using lacquered wood.